

Issue #7 • \$3 / \$4ppd / \$6 world

# EXTENT

Rick Rodney - Strife, Victory Records, Damnation ad, Fast Break.

**FREE CD SAMPLER WITH:**  
Sinkhole, Breach, 59 Times  
The Pain, Omaha, Metroschifter,  
Tramlaw, 454 Big Block, Cast  
Iron Hike, Ten Yard Fight, Ink And  
Dagger, Honkeyball, Logical  
Nonsense, Buzzkill, Starkweather,  
Project Kate, Damnation ad,  
Battery and Fort Knox.



# EXTENT

## **The Papa (everything that's not marked):**

John LaCroix

## **The Family:**

Anthony Pappalardo (he went to get the Warzone women), Chris Cannon (kickin' it), Brian Cleveland (newest slave), Rama Mayo, (fatter than me), Steve Kim (re-located token minority), Damian (The Italian Stallion), Anthony Moreschi a.k.a "Da Wrench" (security), Dallas Dave (!), Rob Schorr (secret agent s.k.i.n.) and Alex K. (the Armenian bandit), John K.

## **Contributors this issue:**

Erin Murphy, Bob Peeie, Sean McCabe and Monica Brower.

## **Advertising:**

1/6 Page (2.5x5")...\$15

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## **Deadline For #8:**

November 1st. Obey the deadline or die.

## **Distribution:**

There were 3,000 copies made of this issue and you can get some from us or from: Victory, Very, Temperance, Contrast, Ak Press, Revelation, Blacklist, Equal Vision Records, My Landlord Can Suck My Ass, Tone Deaf, Engine, K-Ball, Paper Mill, Active Minds, Bored Teenagers, Me First, X-Mist, Ack, Spiral Objective, and other fine operations.

## **Wholesale:**

\$2.25 Each (10 or more)

## **European Wholesale Distro:**

Simba - c/o Vique Martin

212 Abbey Wey Lane

Manchester M18 8TW England

## **Contributions:**

Pictures, articles, ideas, whatever... send em in. Call or write.

## **Interns:**

We love em. Get in touch, there's plenty of work here.

## **CD Sampler:**

Don't call us, we'll call you!

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•Issues #1-3 - Sold Out

•Issue #4 with Split Lip, Dave Smalley, Still Life, Farside Tour Diary, Tidbit Fanzine. (MRR's Zine Of The Month, March 95)

•Issue #5 with Shades Apart, Deadguy, How to Silkscreen, more. Some say, better than #4.

•Issue #6 with Los Crudos, Jordan Isip, Melinda Beck, 10 Mail-orders, Photography, more. More pages, 2 colors, better per ounce than #5.

## **Shirts:**

\$10 ppd each, Add \$2 for airmail.

"Extent hardcore" (a nice Youth Crew design) and other designs coming soon.

## **Printed By:**

C.T. Printing, San Gabriel, CA 818-576-7006 -John Ho

## **Extent**

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E X T E N T

I N T





F A N Z I N E

# 7

Change. They say there's nothing as constant as change. A sucker for philosophy, I do my best to prove this theory to be true. So, this zine keeps changing, mostly for the better. You may notice the type of bands and people that are interviewed this time aren't the usual. Extent is for real people, who like different sounds and styles and don't live

by a set of guidelines for what they should and should not like. Extent is not for the narrow minded. Extent is for the eclectic. Extent is for people just like the ones who work here. Basically, I don't see much of a difference between, let's say, Los Crudos and Strife. Though, at one time I did, I now believe that even though these bands choose different methods for what they do, there is still a unified common goal between all hardcore or punk bands. Ultimately, we all come from the same roots and we work to keep it all together. This issue, we explore the contemporary straight edge scene. The only time we reach unity is when we stop putting each other down for how they live their lives, and stop judging others by their likes and dislikes.

Also, my sincere apologies go out to Mr. Christopher Cannon, who did quite a bit of work on the last issue including the Melinda Back and Jordan Isip interview and a bunch of the Crudos pictures. He was not given specific credit for these kind and generous acts and I am at his mercy, as he is standing over me right now.

Thank you to all the people who helped this time and the kids who voted us for zine of the year in HeartattaCk. If you are dedicated to hardcore, well then show it because a lot of you aren't. Let's go. Special thanks to Lori and Mike at Cm Communications.

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# NEWS

For the first time in years, Boston can claim to have a scene. Back in the day, this city could hold it's own with any scene on the east and west coasts, despite it's small size. But, after the closing of several great clubs and the break up of many great bands, the scene suffered and went through serious changes. With new generations of bands popping up and more kids getting involved, there's finally a reason to write a scene report.

There's never a dull moment. First, a brawl, a few months back with The Meatmen and their (un) fans at Local 186 renders the club literally useless. It was quickly renovated into another Boston euro-trash hangout, The Wonderbar. Then, after a serious incident at The Rat, security has been upgraded drastically to video cameras, extensive searching and metal detectors for certain shows. With most of the great clubs gone, we are left to turn to the Middle East Cafe, The Rat and the club owned by Aerosmith, Mama Kin, for smaller hardcore shows. For larger (and much higher priced) acts, we are stuck at The Avalon. Of those promoting these shows are the clubs themselves, Sky High Entertainment (also booking tours) 617-787-5733, and Greg and Kevin 617-666-3593.

Of the very few Boston bands left, and leading the rebirth of hometown hardcore pride are 454 BIG BLOCK, CAST IRON HIKE and TEN YARD FIGHT who have been doing weekends on the coast. 454 BIG BLOCK, featuring members of KINGPIN, EYE FOR AN EYE and WRECKING CREW are on tour with BLOODLET and DEADGUY, with their new 7" in hand. Other

members of KINGPIN, Mark and Tim, and Crouton from ARISE have filled empty spaces of time on an arty indie rock band called VOYAGER ONE. While Matt KINGPIN pursues a career with the goth rock band MISTLE THRUSH. On the crustier side, OPPOSITION (new lp soon), CONVERGE and HATCHET FACE continue to do their thing. Those metal maniacs OVERCAST have apparently been traveling the coast a quite a bit lately. Besides their 2 7"s and an lp, and a split with Arise on the way, they will be appearing on Metal Blade's "Metal Massacre" comp. SLAPSHOT is together and has a new lp, 16 Valve Hate. Listen closely, Choke says it, "...because I'm straight edge". It's the resurrection of a great band. Unfortunately, they backed out of the recent Business / Battalion Of Saints tour last minute and broke many hearts.

The label headed by the extra squishy, Rama Mayo and the suave, Dick Cummings, Big Wheel Recreation, can be reached at 325 Huntington Ave. #24 Boston, MA 02115. Their current catalog includes "The Salmon Drive ep" by CAST IRON HIKE, and new 7"s by 454 BIG BLOCK and TEN YARD FIGHT. Hydra Head Records is a new label and distro operated by kids new to the area, they can be reached at 907 Boylston #42 Boston, MA 02115.

Mr. Al Quint has proved his hard work with #37 of SUBURBAN VOICE. While Jake of CAST IRON HIKE slaves to make #1 of his new zine a reality.

Outside the city there seems to be a clan of kids doing their own thing. In the Merrimac Valley, bands like CAVEIN, PIEBALD, RISE AGAIN, and 357 NOISE are keepin' it real. VFW Halls, Churches and other small halls seem to be the venues of choice.

The Rhode Island area is still going strong with TEMPERANCE, INTENT TO INJURE, LOCKDOWN, TIMES EXPIRED, and a great new band called ROSWELL.

Connecticut is definitely got a strong scene going, with clubs every 1/2 hour away and great bands like CORNERSTONE, FAST BREAK, HATEBREED, HOLD-STRONG, DISMAY, JASTA 14, TEN-FOLD, SUM OF ALL FEARS, FTE, and GROUND ZERO, just to name a few. Venues include TUNE INN, MAXILUNA'S, and the CT BIKE

EXCHANGE (indoor skating and hardcore).

Philly has it's share too, with new bands INK AND DAGGER and SWITCHED ON, and veteran bands CRUD, STARKWEATHER, RAIN ON THE PARADE, ANONYMOUS, and FRAIL. Philly's biggest asset would have to be Jon Duedek and VERY DISTRO and the house called 314.

NYC has revived many great old bands, among them are OUTBURST (with new singer), BREAKDOWN, CAUSE FOR ALARM, WARZONE, SUPERTOUCH (new lp soon on Revelation) and KILLING TIME (new lp soon). Veterans SICK OF IT ALL continue alongside of INTO ANOTHER, H2O, (new lp rules!) SHIFT, MADBALL. Venues like Coney Island High and CBGB's have regularly been holding good shows.





# Record Reviews

Listen up, after piles and piles of bad and irrelevant cds, the decision has been made. We can't and won't review everything. Only shit that is really worthwhile. We will listen to everything, but won't review everything. Skip the promo bullshit and don't call up begging for a review, we don't have time and you'll only piss us off. FYI about 30% were rejected. Reviewers are: Anthony Pappalardo (AP), John Lacroix (JL), Skinhead Rob (RS), Dallas Dave (DD), Rama Mayo (RM), Brian Cleveland (BR), Damian - The Italian Stallion (DS).

## Accustomed To Nothing · cd

### New Red Archives

I was surprised to hear fast and heavy but mildly melodic hardcore. A nice change from the usual, but hard to describe. 16 songs that all seem pretty good. Basically, it's good. So there's no need to go further. (Po Box 210501 San Francisco, CA 94121) (JL)

## A.D.I. · Train of Thought · cd

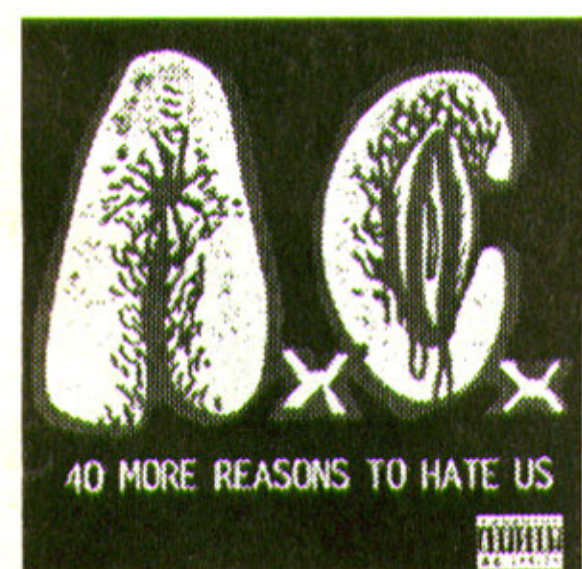
### Rigged Records

Wow uhhh, wow uhh. These guys must be Biohazard's cheesy cousins. With songs like "Fight Me" and lyrics like "AD!...is not glam! Now is the time to slam". I think you get the idea. (Po Box 7165 Rochelle Park, NJ 07662) (RS)

## Age-9 · Gross Times · cd

### Resurrection A.D.

Tough guy mosh-core out of NJ. These guys are pretty tight but their nothing new. I would of liked this when I was 16. (Po Box 763 Red Bank, NJ 07701) (RS)



## Anal Cunt · 40 More Reasons To Hate Us · cd

### Earache Records

To my surprise some of this record was actually listenable, and reminded me of the first two Napalm Death LP's. The version of the Three's Company theme is hilarious, and reading the song titles is always good for a laugh. This record is good for people that don't like their room-

mates, you can play this non stop (if it doesn't annoy you too much) until your lame roommates either kill themselves or just leave. Definitely not for the P.C. types. (295 Lafayette, Suite 915, N.Y., NY 10012) (BR)

## At The Gates · Slaughter Of The Soul · cd

### Earache Records

Metal up your ass. Mostly fast with an occasional ballad. If this band dyed their hair blonde and pierced their tongues, they quite possibly could be picked up by Victory. The music reminds me of the tunes they play on the Round Up at the carnival I go to in the summer, where I sit next to fat girls in jean jackets. Faster, faster! Now try backwards. See you in the circle pit. (Po Box 144 Nottingham NG3 4GE England) (RM)

## Autumn · Wire Hangers · cd

### 717/Nevermore

Emoish lyrics, newer post hardcore, kinda melodic with a singer who actually tries to sing. Nothing new but nothing horrible. (Po Box 4145 Trenton, NJ 08610) (RS)

## Battershell · Beautiful Princess Of Spit · cd

### Ng Records

OK, this is the fucking lamest cover this month. Oh boy, its the beautiful princess fishing by the enchanted river and its got lots of pretty colors, hurrah. Alterna-punk sounding a bit like Hole (ass) at times. You can't buy this because no store or distro will ever carry it, if you still want it look in a dumpster or the local dollar store. (622 Broadway Rm.4b NY, NY 10012) (AP)

## Bipolar · Blankets Of Deceit 7"/ Awry 7"

### Rubber City Records

Here are two releases from Akron, Ohio's Bipolar. When I got their

demo, I was a little unimpressed, but they have progressed since those days. Not that you could tell from these recordings. The production (or lack thereof) is a major turn off, and that is a shame, because the music is good. They have that mid tempo with high guitar part sound that has gotten more than a few bands signed in the past year. Lyrics range from personal to animal rights. Very D.I.Y., and they both come on gray vinyl. (PO BOX 8349, Akron, OH 44320-0349) (BR)

## Blank · The Race · cd

### Sneezeguard/Reptilian Records

Six songs that sound a bit like Superchunk but more raw and less indie rock sounding. Lyrics that deal with broken hearts and the like. Not bad because its a bit different from most melodic punk but isn't any thing extraordinary. (309 Annapolis St. Annapolis, MD 21401) (AP)

## Bloodlet · Eclectic · cd

### Victory Records

I remember about a couple of years ago, Sacha called me up on the phone after seeing a show in Syracuse, and immediately began to sing the praises of a band from Florida called bloodlet. there were two adjectives he tended to use a lot, one being "crazy" and the other being "metal". So anyways, here I am now, nearly three full years later, getting my first taste of all of Bloodlet's previously released 7"s. the verdict? I'm not impressed. Basically, this is just poorly produced, sluggish metal that really fails to do anything for me. (Po Box 146546 · Chicago, IL 60614) (SK)

## Bouncing Souls · Johnny X · 7"

### BYO Records

The Bouncing Souls are one band who just bring a smile to my face

and this 7" is no exception. Listen to the three new songs on this record as you dance around your room. Everyone loves these guys and you should too. "I see a young man sitting in a classroom, he's worried about his future and it's coming on too soon" (Po Box 67A64 · Los Angeles, CA 90067) (RS)

## Breach · Friction · cd

### Burning Heart

Here's one of those bands that can't figure out exactly what style to play. Which ever path they seem to take, they do well. Mostly crunchy metal hardcore crossing over to a bit of a Quicksand style with some fast parts and screamed and almost distorted vocals. I guess it works but I'm not too into the guitar sound. The best song is #7, check it out on the EF cd sampler. (Box 138, 737 21 Fagersta, Sweden) (JL)

## Buzzkill · Tooth And Sole · cd

### Tee Pee Records

If your relatives got together and tried to get together and make a record making fun of the music that they thought you liked it wouldn't be as bad as this. They try to write a song dissing emo but it isn't funny if you want to make fun of emo ask me or some of my friends and I'm sure we can get the job done. (111 E. 14th st. Suite 223 NY, NY 10003) (AP)

## Cable · 7"

### Atomic Action

Wow, this record really impresses me, and then it seems to let me down. It has a good groove, and is really noisy. The vocals have a bit of that Rorschach sound, but then the songs have to go and be repetitious. It's like the songs could have been about half as long, and the noise at the end of Feed Me Glass



was totally uncalled for. Two song seven inches seem to be a waste in my eyes, but who am I to complain. The original lyric sheet makes the packaging damn fine, and aside from being repetitive, this record is damn fine too. (2030 W. Main Rd., Middletown, RI 02842) (BR)

**Corm • The Conservation Of Momentum • 7"**

**Shute/Dischord**

3 song 7 inch of dirty, emoish, kind of noisy music. Definitely weird, there is even a trumpet in the last song. Not really something I can get into but maybe you will like it. (Po Box 2291 Kensington, MD 20891) (RS)

**CR • Flexi**

**Reservoir Records**

Good hardcore, reminiscent of early Born Against. Screamed vocals. They do a cover of Where's The Unity by Infest. It's only two songs, so how much can I say? Not much really. (Po Box 790366, Middle Village, NY 11379-0366) (BR)

**Crisis Under Control • Initiation • 12"**

**Break Even Point**

This is cool because it the only fucking 12" that Extent was sent this time around. Coming out of Atlanta, Crisis bust out with the 88' style youth crew core. There are some different elements mixed in though - a little poppiness here, some melody there and a newer hardcore sound comes out sometimes. Lyrics about the state of country, gangs, drug use. But why oh why the horrible digitized cover. (Via Vallebona 28 00168 Rome, Italy) (RS)

**Dempsey • 7"**

**Indecision Records**

Dempsey throws a knockout punch with this record, and anyone who likes the whole post hardcore thing is going to be down for the count. Chock full of groove, this record makes me think of a band that came out in 1990 that pretty much started the whole post hardcore thing. Quicksand anyone? (Po Box 5781, Huntington Beach, CA 92615) (BR)

**Dead End Cruisers • 7"**

**Up Yours Records**

Ordinarily I wouldn't think this is bad, but why does every band have to sound the same. Kind of raw, kind

of basic, kind of punk and kind of generic. (Po Box 650050 78765 Austin, TX) (RS)

**Deadguy • Fixation On A Co-Worker • 1p**

**Victory Records**

No need to even listen. Deadguy blew me away on stage and on their last two 7"s. And on the first listen of this chunk of greatness, I have been blown away again. Farewell Tim. Farewell Keith. I hope the new line-up of Deadguy can carry the same. A must, must, must get. Great layout too. See interview in EF5. (Po Box 146546 Chicago, IL 60614) (JL)

**Deerheart • Male 7"**

**Goldenrod Records**

This two song 7" suffers from weirditis. It sounds like Unwound a bit at times but nothing really sticks out. No Lyric sheet but I think they say Bitch a lot in the first song. (3370 Tansey St San Diego, CA 92121) (AP)



**Diesel Boy • Strap On Seven Inch • 7"**

**Fat Wreck Chords**

Oh Diesel Boy, what can I say? Fat Wreck Chords lives up to its reputation and I am annoyed for ten minutes. If this is your thing, eat it up. (Po Box 460144 San Francisco, CA 94146) (RS)

**Discount • Wonder Pulled Me Under • 7"**

**Liquid Meat**

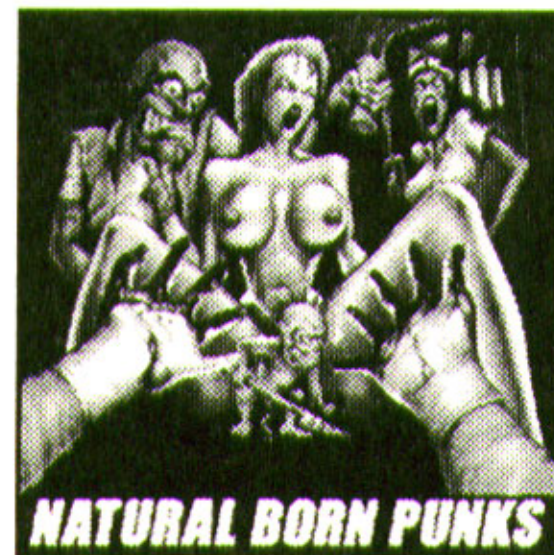
Awesome lo-fi girly pop punk. J-Church or Sicko style, with a little Jawbreaker. Wanna go bowling? (Po Box 46062 Escondido, CA 92046) (JL)

**Doc Hopper • Ask Your Mom • cd**

**Ringing Ear**

15 songs is a lot of songs. Especially if you've forced yourself to listened to 50 pop punk cd's with easily 10 songs each. Doc Hopper has that

sound down with a southern rock, almost country twang to it. Amazing how they actually pull it off. No lyric sheet and that sucks but I don't give a fuck, I'm tired. Just a few songs too long. (9 Maplecrest Newmarket, NH 03857) (JL)



**DYF • Natural Born Punks • cd**

**Spider Club Music**

I sure hope you got a clear view of this cover. The music is just what you'd expect from So Cal. But with this cover and a name like Death Youth Foundation, you'd expect something a little more not in control. (Po Box 95365 Seattle, WA 98145) (JL)

**Edsel • picture disc 7"**

**Thick Records**

I don't know what to compare this to, I guess it's pretty good indy rock (Anthony says to compare it to the Pixies). The facts are that it ain't hardcore, punk or anything else that I listen to. So I have to say Edsel is just kinda boring. (1013 West Webster #7 Chicago, IL 60614) (RS)

**81 Mulberry • Drive Shaft To Culdesac • cd**

**Pleather Records**

Oh happy day, more alternative rock! This sounds like a cross between Mudhoney, Sunny Day and Tar, but not as good. Picture that, and you have a good impression of this record. If you can't already tell, I don't like this, and that is all I want to say about this record. (Po Box 3572, Chapel Hill, NC 27515) (BR)

**Enkindle • Some Assembly Required • cd**

**Initial Records**

These Kentucky natives seem to have picked up where Endpoint left off. The music is powerless and does not accomplish much. It reminds me of Thanksgiving at my grandmothers house. You get all psyched

in the very beginning, but after twenty minutes of the same conversation you want to go home. The packaging is very sexy, in fact it is one of the best I have ever seen. (Po Box 251145 West Bloomfield, MI 48325) (RM)

**Entropy • World Of Disgust**

**Demo**

A very quality demo for this Nh grind / death metal band. A lot of songs and some really cool parts, heavy and fast. Not ground breaking or shaking but it made it through a few rounds on the subway. That's favorable. (Po Box 745 Brookline, NH 03033) (JL)

**Envy • 7"**

**New Direction Records**

The rebirth of the 6 song 7" is to be celebrated a lot. Solid, fast straight edge hardcore. The drums are a bit shaky but mostly this is pretty stage dive-able. It's nice to see youth crew style bands popping up again, I finally have something to look forward to. (Po Box 1413 Lockport, NY 14095) (JL)

**Eventide • 7"**

**Romance Records**

Well I've never been able to say that any band sounds like supertouch but the first song on this 7" does minus Mark Ryan's signature vocals. Melodic emoish stuff with really clean vocals and Hints of Ashes in the second song. (PO Box 3041 Danbury CT 06813) (AP)

**Everready • Fairplay • cd**  
**Liquid Meat**

Yee Haw, text book pop-punk played well but nothing to fight a thug over if it gets stolen. If the Screeching Weasel thing is what you crave and you have some extra cash than have a ball. (P.O. Box 460692 Escondido, CA 92046) (AP)

**Eyelid • Days Infected • 7"**  
**Ammunition Records**

Chunka - chunka, ROOOOAR, stop. Hard hitting, hard sounding, Hardcore. I could compare them to Earth Crisis but I like this 7" and I am not much of an Earth Crisis fan. Powerful and more than worth watching out for. Feel the fury and listen to Eyelid. (Po Box 461 Bellflower, CA 90707) (RS)



Ff • We're #1 • cd

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**Double Deuce**

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This cd varies greatly from song to song. You'll hear a wimpy song with pianos than the next song will be driving older punk sounding (comparable with Black Flag) and all of the sudden a slower, dirty number comes up. I like parts but not the whole album. (Po Box 515 New York, NY 10159-0515) (RS)

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**Faction Zero**

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**Demo**

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It is impossible to listen to this without moving your body. The first time I listened to this I was on the subway, and I did a spinning back kick into some old bag's head. This is hardcore, a dance type intro, sing alongs, and crunch riffs. These guys are worth a listen, they will not disappoint. (33 Lockwood Pl. Clifton, NJ 07012) (BR)

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**Fallen Short • Thoughts On Oppression • 7"**

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**No List**

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Fallenshort remind me of Propagandhi. In the sense that they play similar music with lyrics dealing with different issues around today. They are definitely strong enough to stand on their own though. Good recording and good playing. The music style is too overdone lately but for what they do it's good. (Po Box 31022 208-393 Portage Ave Winnipeg, Mb. r3b 3k9) (RS)



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**Falling Sickness • Right On Time • cd**

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**Hopeless Records**

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More up-tempo punk rock with snotty vocals from California. Every now and then they throw in some of those ska guitar sounds, so they can sound like Op Ivy at times, but the vocals sound very Fat Records-like, for better or worse. Actually, these guys could easily be a Fat band

some day. (Po Box 7495 Van Nuys, CA 91409-7495) (BR)

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**Fast Break • Don't Stop Trying • 7"**

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**Third Party Records**

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Awesome fast paced old style Connecticut straight edge hardcore. It's a 6 song 7" and it rules as much as these kids do. So go grab a hair brush in your room and freak out. (21 Nancy Ln. Amherst, NY 14228) (JL)

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**59 Times The Pain • More Out Of Today • cd**

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**Burning Heart**

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Wow, these guys kick ass. Here's some great Hardcore out of Sweden. Sung in English and containing all the elements of a great hardcore band (catchy chorus, fast parts, mosh parts) with minimal metal. I could live without hearing "Time to Chill" though. I had heard of this band and now I am happy to say that I've listened to them. "More Out of Today" is definitely a solid release. (Box 138 737 21 Fagersta, Sweden) (RS)

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**Flagman • Tone • 7"**

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**Low Orbit**

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The influence for all well dressed emo kids all over are back for one last stand. This package sucks my nuts, even the funny little fake address. The songs are ok, but will be easily forgotten. I'm not sure if there was a need. (9 La Baia Dr. Loveladies, NJ 08008) (JL)

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**454 Big Block • 7"**

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**Big Wheel Recreation**

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An amazing 7" from these Boston all-stars. Take the good parts from Snapcase, mix them with a little Black Flag and make it heavier than anything out there with intense lyrics and you've got The Block. Basically, they are insane on tape and even more live and they need to be heard. (325 Huntington Ave. #24 Boston, MA 02115) (JL)

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**Frontier Trust • Speed Nebraska • CD**

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**Caulfield Records**

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Very Rock N' Rollish country punk. At times this reminds me of Avail so my next statement obviously is that fans of Avail might like this. This seriously has a big country influence. If they made hats they would probably be foam and mesh and have a confederate flag on them,

but that's just a guess. (Po Box 84323 Lincoln, NE 68501) (AP)

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**Gabriel**

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**demo**

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Arty melodic emo with lots of good guitar riffs, bouncing back and forth between slow and pretty and loud and obnoxious (in a good way). The layout and production leaves a lot to be desired, but with talented musicians like these and a swift kick in the pants, this band could take themselves somewhere. I don't know where, but somewhere. (70 Housatonic Drive Milford, CT 06460) (JL)

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**Guilt • Bardstown Ugly Box • cd**

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**Victory Records**

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If you don't know already, this is Duncan Barlow's (ex-Endpoint) new band. The music is intricate; fast and furious with slower, melodic parts thrown in. The vocals are pretty good, but sometimes get a little whiny. Definite traces of that 'Louisville sound'. The more I listen to this, the more I like it. If you can, get this on vinyl, the packaging is very well done. (Po Box 146546 Chicago, IL 60614) (DS)

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**Hard Response • Single Bullet Theory • cd**

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**Gain Ground Records**

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This record has that chugga chugga stuff that makes the kids dance and point fingers, but it also has vocals that are sung, and that makes it stand apart from most of the hardcore scene. The vocals remind me of Kinghorse. (no address) (BR)

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**Hepcat • Scientific cd**

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**BYO Records**

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This is ska, plain and simple. No ska punk, no ska core, just ska. Can anyone say The Specials? (PO Box 67A64, Los Angeles, CA 90067) (BR)

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**H100's • Distort Cleveland • 7"**

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**Burrito Records**

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Featuring the infamous Tony Erba of Face Value and his brother Chris. The only way I can describe this is as annoying fast punk. Unfortunately, I have to say that it's almost good. They cover a song by the great Japanese band, Systematic Death. I don't know

the particular song, so I'm not sure if they destroyed it or not. (Po Box 3204 • Brandon, FL 33509-3204) (JL)

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**Hogan's Heroes • 101/3 Fists & A Mouthful • cd**

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**New Red Archives**

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Being from NJ, one might assume that I was a Hogan's Heroes fan, well, guess again. "101" is all new material while "3 Fists..." was recorded in '92 but never released. As with their first 2 albums this is only mediocre hardcore that covers the same old topics as every other band. I give them credit for still being around but this just doesn't do anything for me. (Po Box 210501 S.F., CA 94121) (RS)

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**Home Grown • That's Business • cd**

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**Liberation Records**

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This sure was given to the wrong person to review. 15 songs of generic pop punk with ska parts in the same vein as NOFX and every other crappy band lately. Some of the great songs on here are "Alternative Girl", "Surfer Girl" and of course "Get A Job". Totally original, incredibly catchy and destined for the garbage can. (6633 Paseo Del Norte • Anaheim, CA 92807) (RS)



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**H20 • 7"**

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**Equal Vision Records**

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Two fast poppy hardcore anthems guaranteed to make you feel the warm summer air, even when you are covered in 3 feet of snow. Tons of energy and catchy as hell. I never imagined I could like this record so much. Can't figure out which song I like better, I just want more. (111 w. 24th Street 6th Floor NY, NY 10001-1912) (JL)



**Hi-Standard · Growing Up · cd**

**Fat Wreck Chords**

Somebody here likes Sicko. You can't fool me. Usual pop punk that Fat tends to keep alive. 14 songs, not too bad. Not exactly the greatest. I hate it when bands rip off the graphics from old jazz records. (Po box 460144 San Francisco, CA 94146) (JL)

**Hi-Standard · California Dreamin' · 7"**

**Fat Wreck Chords**

As the title implies this includes a cover of "California Dreaming" and two other songs. This is not bad it's just that if I hear one more poop punk band that sounds like NoFX, I'll puke. Actually the last song is pretty cool. (Po Box 460144 • San Francisco, CA 94146) (RS)

**Integrity · Humanity Is The Devil · Cd**

**Victory Records**

This Cleveland thing is slowly becoming a soap opera. Regardless, from an non-fan of Integrity, here's a compliment. This is awesome. Their best yet. I wish there were more than 6 songs. Crazy fast, heavy shit gets me. (Po Box 146546 Chicago, IL 60614) (JL)

**Jihad · Gods Forsaken People · 7"**

**Schema Records**

Finally I get to hear Jihad, and I was not let down. Stop and start riffs, mixed with the right amount of that crunchy metal sound, add in the gravelly vocals and you get Jihad. All of the band members wrote a little page for the insert, and it comes across as emo, but the music has none of those emo overtones. This is kinda like a slower Citizen's Arrest, and that is a good thing. (Po Box 1161 Battle Creek, MI 49016-1161) (BR)

**Jughead's Revenge · 13 Kiddie Favorites · cd**

**BYO Records**

I thought these guys were another generic pop-punk band. Though there are a some poppy songs, others are fast paced hardcore and a couple songs even have metal elements in them. Enough of a variety to keep me listening. Not Bad. (Po Box 67A64 • Los Angeles 90067) (RS)

**Lagwagon · Hoss · cd**

**Fat Wreck Chords**

When you think of all these Fat Wreck Chords characters, what do you think of? Up-tempo punk with snotty vocals. Lagwagon is not too far off from the typical Fat band, except the vocals are more sung than most of the label's bands. Your girlfriend may like this a little more than most of the bands that you listen to. Isn't that incentive enough? (PO Box 460144, San Francisco, CA 94146) (BR)

**Latch Key Kids · Time Out · 7"**

**Skene Records**

The band's address is in Texas, but the sound is pure California. This is punk rock like Face To Face plays, but the vocals sound a little Billie Joe-ish, which is a turn off. Nothing that you have not heard before, and nothing that we will not be hearing for the next decade. (Po Box 4522, St. Paul, MN 55104) (BR)

**Lazycairn · cd**

**Significant Records**

Alternative music for today's generation. In other words shitty college, indie rock that reminds me of Pearl Jam/Soundgarden with some noisy parts. (Po Box 25596 Charlotte, NC 29229) (RS)

**Lifetime · Hello Bastards · cd**

**Jade Tree Records**

For the past 5-6 years that mushy guy, Ari Katz, and the guitar swinging brain child, Dan Yemin have put in their hours. With an new line-up, Lifetime bounces back with a more than solid release that combines sounds of contemporary pop punk (like Samiam or Jawbreaker was) with the metallic twangie melodic hardcore sound that Lifetime helped to hit big, to make a hard and fast lp. Altogether, the mix makes for a great experiment that proves to me to be a success. The vocals are a bit wimpy. (2310 Kennwynn Rd. Wilmington, De 19810) (JL)

**Lifter Puller · 7"**

**Skene Records**

Ha Ha they put funny lyrics that sound a little like what they are really saying. Cool but I don't give a shit either way. Indie Rockish stuff with some Pixies influence. These vocals

make me what to pour hot wax down my ear canal to ensure that I never hear this shitty shit again. (Po Box 4522 St. Paul, MN 55104) (AP)

**Lifter Puller · 7"**

**Crisp**

When John asked me to review records I figured I would get to enjoy all sorts of cool new bands. Not So. Lifter Puller are slow as hell, shitty as hell, annoying as hell and I think I just fell asleep. I am now ready to kill. (3308 Colfax Ave. S. Minneapolis, MN 55408) (RS)

**Liquor Bike · Picturedisc 7"**

**Thick Records**

As I listen to this 7 inch these words come to mind progressive, catchy, hard, driving rock. This is not punk, hardcore or even close. They might be good at what they do but I don't like it. Part of a Thick records picture disc series. (1013 W. Webster #7 Chicago, Ill. 60614) (RS)

**Logical Nonsense · Soul Pollution · cd**

**Tee Pee Records**

This band's logo is a pot leaf with a goats head in a pentagram and 666 around it. I hope its some sarcastic funny thing that they thought would amuse their friends, otherwise its worse than any tattoo that could be found in a trailer park. Crusty music with throaty vocals that are angry about "the system". Not bad for fast crusty core but its almost too clean of a recording for a sludgy band. If you're into crusty shit give this a chance it might be your thing because there are some interesting things going on. (111 E. 14th st. Suite 223 • NY, NY 10003) (AP)

**The Loudmouths · cd**

**New Red Archives**

Pissed off old style fast punk is always good once and a while. This is done the right way, short songs, fast verses and Ramones like choruses. A little bit of that Am Rep sound too. (Po Box 210501 San Francisco, CA 94121) (JL)

**MANLIFTINGBANNER**



**MANLIFTINGBANNER · cd**

**Crucial Response Records**

88' sounding, youth crew hardcore from the Netherlands with a socialist slant. The cd combines their 7" and 10" with two other songs. To say the least, Manliftingbanner is not your average straightedge band. If you are into fast, older hardcore pick this up. My only complaint is the same one that I have of American bands that wish they were English. I am not so sure I have the right to complain (seeing as how I listen to enough psuedo-European bands, but whatever) (Kaiserfeld 98 46047 Oberhausen, Germany) (RS)

**Man Will Surrender · Castrato · cd**

**Conversion Records**

What is it these days with ex-members of great bands starting new bands that sound like Tool? Actually the second song on this sounds like Tool meets some D.C. band, but the other two are full on Tool clones. If you must start a new band and have it sound like some one, why not sound like Kiss? Better yet, add the makeup, blood spitting, and fire breathing. At least that would be fun to watch. (Po Box 5213, Huntington Beach, CA 10961) (BR)

**Marjan Crash · Cruise Dakota · cd**

**Atomic Action**

The first thing I that bugged me about this is that the insert is just one page of a CD booklet no lyrics, no info just a piece of colored stock. Well on to the music which is has a drone quality to it and they vocals are kind of buried into the mix. Its hard to pin this down, if you are interested in really layered and distorted stuff this could be your thing. It has a very drone hypnotic quality which doesn't do anything for me but is interesting at first listen. (No Address) (AP)



**The Meteors • Corpse  
Grinder(The Best of) • cd**

**Cleopatra**

This is a collection of 18 classic songs by this legendary psychobilly band. For those not in the know, psychobilly is England's mutant offspring of rockabilly, punk and a horror motif. If you are already a fan or are just curious, this is a great introduction into The Meteor's sixteen year career. (8726 S. Sepulveda Blvd. Ste D-82 • Los Angeles, CA. 90045) (RS)

**Metroschifter • Fort Saint  
Metroschifter • cd**

**Doghouse Records**

Well, I suppose that there are really two striking things about this record. one is that dubbing yourselves "The best band in America" certainly gives you a lot to live up to, whether it be in jest or not. Secondly, I always hate getting records that I would rather look at than listen to. Some of my friends seem to like this record a lot, but there just wasn't anything here that didn't annoy me. The guitar sound, the song structures, the vocals and the production all made me want to put that Weezer cd back on. (Po Box 8946 Toledo, OH 43623) (SK)

**Mock • 7"**

**Goldenrod Records**

Melodic punk that could possibly remind you of a dozen other bands. No lyric sheet but they sound like "I didn't get the girl" songs. Ugly cover to boot. (3770 Tansy St. San Diego CA 92121) (AP)

**MK - Ultra • 7"**

**Self Released?**

Gosh, it makes me kind of feel all weird. It's that usual screaming about the american flag an all that. With a little booklet and of course, it's filled with cliches as usual, but a little better. Pretty good for a 4 track recording. Ouch. I have a headache. (Po Box 88902 Carol Stream, IL 60188-0902) (JL)

**Mulligan Stu • Trailer Park  
Kings 7"**

**Rhetoric Records**

The guys on the cover looked like white trash so I thought this had potential but I only found Screeching Weasel sounding punk on the record. No Skynard at all. Just some punks failing at embracing white

trash culture. (Po Box 82 Madison WI 53701) (AP)

**Napalm Death • Diatribes •  
cd**

**Earache**

Fuck the last time I heard Napalm Death was like seven years ago, boy did I hate them. Oddly enough now I find myself listening to some grind and death bands. So I actually liked this, these guys have definitely not mellowed with age. Hard, heavy, pounding music is what these guys play so this one goes out to all the closet headbangers in the hardcore scene. (Po Box 144 Nottingham NG3 4GE England) (RS)

**Next Step Up • Fall From  
Grace • cd**

**Gain Ground**

Sometimes your friends know what's best for you. I think my good friend Kevin Norton would recommend me giving this an unfavorable review, judging from the face he made as it played on. As he said, the first riff is bad ass, the rest sucks. Metal mosh core / death metal cross over. (no address) (JL)

**New Sweet Breath •  
Supersound Speedway • cd**

**Ringing Ear Records**

I sometimes pride myself in that I am somewhat of a moron when it comes to indie rock. So in between periods of comparing everything to Superchunk or Sonic Youth, I browse through the pile for something a little like this. From Seattle, this 3 piece were successful in producing something that I might actually listen to again. (9 Maplecrest Newmarket, NH 03857) (JL)

**No Fun At All • Out Of  
Bounds • cd**

**Burning Heart**

No Fun At All play fast, poppy punk in the same vein as Fat or Epitaph bands do. They definitely don't receive many points for originality. Actually I find No Fun At All to be more entertaining than most American bands in this category. But in the end pop punk just loses. (Box 441 S-701 48 Orrebro, Sweden) (RS)

**Ochre • Divedowndeepnine • 7"  
Phyte Records**

Short fast songs mixed up with some slower ones also. Sort of entry level crusty sounding and they have a song called crisis (earth) I don't know if its a shot at earth crisis because the lyrics are pretty vague. Some songs refer to Atari 2600 games, I guess I am just not enlightened enough to appreciate this utterly hilarious record, shit! (Po Box 14228 Santa Barbara, Ca 93107) (AP)

**One Life Crew • Crime  
Ridden Society • cd**

**Victory Records**

I hate to say it, but the music is fucking great. Sounds like a more contemporary AF and a little like that band... Integrity? A little more hardcore and a little less metal. I don't know about those lyrics and I don't take a stance on this controversy. (Po Box 146546 Chicago, IL 60614) (JL)

**One Nature • Perfect Birth  
Defect • 7"**

**Trustkill**

One Nature are one of my favorite new bands to see nowadays. Their second 7" has two pretty long songs. "You'll Never Know" is more melodic and moody while "Mutilated Children" is harder with mosh parts (just kidding). They remind me of DC bands like Gray Matter with a 90's twist. Good stuff and they have to be experienced live. Look for a full length soon. (23 Farm Edge Lane Tinton Falls, NJ 07724) (RS)

**One Ton Shotgun • Police  
Navidad • cd**

**Atomic Action**

I saw these guys once and they played a Verbal Assault cover. They destroyed it. No contest. (2030 West Main road Middletown, RI 02842) (JL)

**Peetanks • Picnic With Your  
Mom • CD**

**Sneezeguard Records**

Yes, more Pop-punk awesome and they even add some ska too wow! Wow and a funny song about smelly feet HA HA this is funny. A ska version of a U2 song HEE HEE. Fuck Life this is worse than a High School Talent Show. (309 Annapolis st. Annapolis, MD 21401) (AP)

**Pitchblende • Quartet • cd  
Headhunter**

After speeding through the long tiring experimental electronic intro I skip to track #2. However, track #2 isn't much different, another long intro a little less electronic and a little more dc-ish indie rock. Fast forward, next track please. This is the kind of band that many people surely call genius, when in all actuality, they just fucking suck. (4901-906 Morena Blvd San Diego, CA 92117-3432) (JL)

**Pitch Shifter •  
Infotainment? • cd**

**Earache**

Industrial sounding mechanical noise. Along the lines of Ministry, NIN and what not. I hate this kind of stuff so... thumbs down baby! (295 Lafayette St., Suite 915 New York, NY 10012) (RS)

**Puffball • cd**

**Burning Heart**

Fast punk music (sort of like Pennywise and the likes) from Sweden. Aside from the fresh jive raver-esque layout and cover art, this record is pretty good. (Box 138, 737 21 Fagersta, Sweden) (DS)

**The Promise Ring • Falsetto  
Keeps Time 7"**

**Jade Tree**

Very somber easy listening type stuff. Much akin to Sunny Day Real Estate. Something to listen to if you get a stain on your sweater vest and are upset about it. (2310 Kennwynn Rd. Wilmington, De 19810) (AP)

**Propagandhi • Less Talk,  
More Rock • cd**

**Fat Wreck Chords**

I assume that you already know what Propagandhi sound like because I refuse to say the P-word. To say the least they didn't start to play mosh metal. I am not to fond of most Fat bands but Propagandhi are somewhat of an exception. The fact that they actually have something to say makes me enjoy the music more. Wow, if these guys were thought of as preachy before I don't know what people will say now. There are tons of political information in the cd so read and learn, listen and bop your head. (Po Box 460144 San Francisco CA 94146) (RS)



**Rain On The Parade • Summer Tour 95' • Demo**

Eight songs of Hardcore, not metal, emo or pop-punk. It's fucking good to know that there are some bands that haven't forsaken playing fast hardcore. This demo is worth checking out, it has a good mix of faster and slower songs and some pretty pissed and sarcastic lyrics. I won't waste time on comparing this to other bands of this genre, I just recommend checking them out live or giving the demo a listen. Keep an eye open for the Parade. (Po Box 134 Colmar, PA 18915) (AP)

**Revolution 9 • demo**  
**Nevermore**

Post, post hardcore that is really melodic and mellow. Good for what it is, but not for me. (Po Box 4145 Trenton, NJ 08645) (RS)

**Rye Coalition • New Sheriff In Town • 7"**

**Gern Blandsten**

I had never heard these guys before but for some reason I was ready to hate them. On the contrary I was impressed. The only category I am going to give this is good. How's that assholes. (Po Box 356 River Edge, NJ 07661) (RS)

**Sanguine • 7"**

**No Bear NO! Productions**

Very drone sounding stuff with strange guitar riffs. Really under-produced for the complexity of the music. I don't know what else to say it just sounds weird. (310 E19 St Apt 14 NY NY 10003) (AP)

**Satanic Surfers • Hero Of Our Time • cd**

**Burning Heart**

If your looking the type of band that's gonna change the world, move to the next review please. This band is absolutely worthless lyrically except for the laughs and the laughs are plentiful. The music is poppy and fast and they entertain the hell out of me. Go figure. What I would consider the Swedish NOFX. (Box 441, S-701 48 Orebro, Sweden) (JL)

**Scramblehead • Valley Of The Bugs • cd**

**Scorpion Inc.**

Usually the word "head" in a band name is a telltale sign that it is the product of alternative metal heads

who love Primus. My instincts were correct in this assumption. I could poke fun at almost everything about this, including the fake garbage pail kid card it came with, but instead I'll just recommend that scramblehead conduct an experiment. See if you can shove this CD back up your ass where it belongs in the first place and if you succeed then please feel free to take my challenge one step further and try to shove all five of your CDs down your throats and wash it down with some gasoline and have a butt on me man. (box 481823 • Denver 80248 I wrote this address exactly how it appeared on the CD, apparently Denver no longer has any affiliations with any states) (AP)

**Seven Gone • cd**

**Temperance Records**

Temperance records, huh? This must include former members of Turning Point. This disc is all right. Very commercial MTV 120 Minutes style. The video for track 5, Steam, has the band playing in a muddy, dark field. The sun is trying to shine through the smoky clouds, but does not succeed. Stuff gets broken and maybe some old people cry, but I know everyone is dripping wet. They have a split 10" coming out with Tool next month. Support this act for Lollapalooza 1996. (900 Tilton Rd. Suite 3 Northfield, NJ 08225) (RM)

**Shift • Spacesuit • cd**

**Equal Vision Records**

Well, the mod squad from nyc are back with their first full length, and it doesn't disappoint. Shift continue to progress, and it seems like they have finally created for themselves a completely clean slate for themselves to work with, and it certainly doesn't leave the listener unfulfilled. The sound is finally their own, but they still let their previous influences slip in at times, so don't let that faze you. Anyways, from beginning to end, head to wall, this is a good record that I enjoy listening to when I'm dining alone. Don't ingnaur it. (111 w. 24th Street 6th Floor NY, NY 100011-1912) (SK)



**Sicko • Chef Boy RU Dum • cd**  
**Empty Records**

By far, Sicko is the best and most original goofball pop punk 3 piece around. For all you fans of J-Church and west coast geek rock, this is for you. It's fun. (Po Box 12034 Seattle, WA 98102) (JL)

**Sinkhole • Core Sample • cd**  
**Ringing Ear**

Ever wonder what happens when you get 4 Northern New England dork punks on the same room with instruments? Well, the outcome has proved to be likely less than amazing. Well, that was the past. Here's 12 songs that are catchy and easy to listen to. Good music, but sorry Elliot, I hate your layout. (9 Maplecrest Newmarket, NH 03857) (JL)

**Slap Of Reality • Drowned Out • 7"**

**Skene Records**

I remember a time when punks were pissed off. All punk bands played fast and sounded like they were angry with the entire world. Then someone came along and made it a little catchy, and they made a few bucks off of it, and now a vast majority of punk bands are playing poppy punk. Now, I have no idea when Slap Of Reality started playing music, but they play in that aforementioned style of happy punk. Fortunately they stand out from most of the rest of the pack with intelligent lyrics and happy catchy melodies. I guess I'm just a sucker for this stuff. (Po Box 4522, St. Paul, MN 55104) (BR)

**Snap-Her • It Smells, It Burns, It Stings... • cd**

**New Red Archives**

Usually I am not that fond of female vocalists but Snap-Her showed me a thing or two. Cool old style punk rock with an attitude. We have songs about beer, songs about Jimmy

Gestapo and even one called "Fuck Earth Day". What more can you ask for? For a relatively new band Snap-Her are off to a great start. If you are into good, catchy punk rock give it a listen. Warning: this is not for the typical EF reader. (Po Box 210501 San Francisco CA 94121) (RS)

**Snuff • Demmanmussabebonk • cd**

**Fat Wreck Chords**

Worthless pop. Nothing original, nothing deep, nothing interesting, nothing. They'll probably be huge. (Po box 460144 • San Francisco, CA 94146) (JL)

**Social Unrest • The Complete Studio Recordings Vol 1 • cd**

**New Red Archives**

Social Unrest were a great band who came out of S.F. hardcore/punk scene in the late 70's/early 80's. They did not receive half as much recognition as many other bands of the same time period. Vol. 1 includes S.U.'s first three records - the incredibly rare "Making Room For Youth" 7", "Rat In A Maze" 12" ep and the "SU2000" lp. With all the shitty cd re-releases these days, this is one that I am actually happy to see. (Po Box 210501 S.F., CA 94121) (RS)

**Social Unrest • New Lows • cd**

**New Red Archives**

After quite awhile, Social Unrest have reformed. Keep in mind this is after the cd re-release of their old stuff. Where they said that they were glad the band broke up before the "commercialization" of punk. I don't know, this is nothing compared to "Making Room For Youth" but whatever. (Po Box 210501 San Francisco CA 941210) (RS)



**Spawn • Redone • cd**

**Crucial Response**

Straightedge hardcore is what Spawn kick out and they do a good



job of it. Even though I haven't been straightedge for 6 years, this got me moving. Nice layout too! (Kaiserfeld 98 46047 Oberhausen, Germany) (RS)

**Starkweather · Into The Wire · cd**

**Edison**

A carefully orchestrated mush of high tech heavy guitar oriented and highly original avante garde metal. The voice is probably one that you've never heard or ever will hear again. An awesome cd to listen to alone in the dark. But what I'd guess to be very boring live. (Po Box 11739 Philadelphia, PA 19101) (JL)

**Strung Out · Suburban Teenage Wasteland Blues · cd**

All right! A Fat band that doesn't sound like NoFX. This is my first introduction to Strung Out and Mikey likes it. Super fast music with lyrics that go far beyond verse, chorus, verse. How the hell does this guy remember all this shit, it's like reciting a short story for each song. Altogether these guys are solid and pack a punch. (Po Box 460144 San Francisco, CA 94146) (RS)

**The Surlies · demo**

**Mind Over Matter**

I don't know anything about the Surlies except that they were a welcome surprise. Eight songs that seem influenced by a variety of punk and hardcore bands from the past. Lets see a 7". (1710 Central Ave SE Albuquerque, NM 87106 USA) (RS)



**Temperance · 7"**

**Conversion Records**

I recently took a trip to Providence, and just about every kid had on a Temperance shirt. Figuring that these guys are better than sliced bread, I was pretty psyched about getting to hear them. The music is pretty standard East Coast hardcore, but the vocals don't seem to match the

music. The music is pretty strong and kinda has that Snapcase sound that the kids seem to love so much these days. My only complaint is that Do You Remember sounds a little too much like Fade To Black, but other than that pretty damn good. (PO BOX 5213, Huntington Beach, CA 92615) (BR)

**Tramlaw · Technology Will Save Us · cd**

**Doghhouse**

Mellow indie make-out rock. I'm not supposed to like this but I kinda do. Shame on me. Sometimes it's just a little better than that Quicksand sound that everybody does. (Po Box 8946 Toledo, OH 43623) (JL)

**Thenceforward · Winner · 7"**

**Phyte Records**

Well constructed hardcore from Atlanta, the type that I like. If I was on American Bandstand, I would tell Dick Clark that it had a good beat and you could dance to it. This is full of build-ups. It is fast at times, and slow at others. All in all it is good. (Po Box 14228, Santa Barbara, CA 93107) (BR)

**Thenceforward · From Within · 7"**

**Phyte Records**

Sometimes fast Hardcore with vocals that switch from screaming to talking. The styles of the songs switch around quite a bit from lifetime sounding stuff to slower Temperance sounding stuff with screamy vocals. I can't pin this down its just not solid. (Po Box 14228 Santa Barbara, CA 93107) (AP)

**Thirsty · Getting Along Together · 7"**

**Pogo Records & Liquid Meat**

Punk rock in Berkley Heights NJ? Holy shit, who could have known. Thirsty are on the border between pop punk and snotty, obnoxious punk. Hopefully they won't fall over the edge into the realm of slick pop. As of now though this is a good record that has enough attitude and catchiness to make it enjoyable. Support a young band and get a copy. (Po Box 481 Berkeley Hts, NJ 07922) (RS)

**Transilvia · Slugchuckles Insanely · cd**

**Tee Pee Records**

Years ago, I remember my friend Chris saw Transilvia at a party and loved them. After hearing this I am glad I missed them. Industrial, alternative, metal sounding shit. You can keep your slugchuckles, this sucks! Really! (#493 7095 Hollywood Blvd. Los Angeles, CA 90028) (RS)

**Tub · Why I Drink · cd**

**Double Deuce**

Some songs on this could fit in with Jawbox and other dischord-esque type bands and others are similar to Helmet but others such as Hardcore Muscle and Fitness leave me kind of stumped. Very rock sounding so if you are a fan of this style you already have a clue about what this might be like. (Po Box 515 NYC, NY 10159-0515) (AP)

**22 Jacks · 7"**

**BYO**

While listening to these I am reminded of pop punk (NO, not again) but some easy going melodies, the singers voice and a fucking weird instrumental make these guys somewhat unique. I'd have to say that BYO brings it home with this release. Pretty kosher dude. (Po Box 67A64 Los Angeles, CA 90067) (RS)

**Two Line Filler · Listener · cd**

**New Red Archives**

Skate Rock sounding pop-punk that is very popular these days but this doesn't bother me as much as most records bands that go for this sound. Nothing earth-shattering but if you want melodic punk this is a good CD. Sort of Big Drill Car sounding and not bad but the vocals get wimpy at times but that's just my gripe. (P.O. Box 210501 San Francisco CA 94124) (AP)

**Vent · Long Lost Human · 7"**

**Hydra Head Records**

Combine weird chaotic noisy hardcore, sludgy mosh parts, a singer with a weird voice and you have Vent. Pretty cool, this was definitely not like every other clone band. (16 Westland Ave. Apt. 58 Boston, Mass 02115) (RS)

**Weston · Splitsville · cd**

**Gern Blandsten**

All you geek pop punk fans can stop here. It seems this is a collection of ran-dumb tracks previously released by the biggest nerds in all of Jersey. I like it but all I can really see is this Bouncing Souls thing going on. Good and fun never the less... and goofy as all hell. 10 songs. (Po Box 356 River Edge, NJ 07661) (JL)

**Yellow Car · The Code Of Silence · cd**

**Three Lines Records**

This is just another example why it can be so boring to review records. Catchy, by the numbers, easily digestible punk for the masses. To put it gently, thanks but no thanks. (Po Box 132 Acton, London W 3 8XQ England) (RS)

**Your Mother · One Big Inside Joke · cd**

**Probe Records**

Your Mother tries to play about every style of music. Including ska, metal, mosh core, pop punk and who the hell knows what else. Unfortunately they miserably fail at all of them. Lots of pathetic attempts at being silly and 48? songs. Come on. (Po Box 5068 Pleasanton, CA 94566) (RS)

**Youth Brigade · To Sell The Truth · cd**

**BYO Records**

This is Youth Brigade's brand new album. Like their other new stuff this is more melodic and poppier (not that word again) than their old shit. It seems that they lost the oi! element throughout the years. Don't get me wrong, I am glad that they are not trying to produce a Sound and Fury part II. I enjoyed the last two albums and like this one as much or more. Keep up the good work. (Po Box 67A64 Los Angeles, CA 90067) (RS)



**Dead Bolt/The Strangers · split 7"**

**Goldenrod**

Deadbolt's song is a slow surf song with Indian kind of chanting, weird stuff. The Strangers are along the same lines but they yell every once in awhile. Surf music lives. I'd rather hear this than poop punk. (3770 Tansy St. San Diego, CA 92121) (RS)

**Falling Sickness/Nobody's · split 7"**

**Hopeless Records**

With the graffiti logo and the name Falling Sickness, I figured these guys were a hardcore band. They remind me more of Fat Wreck Chords bands or the Vindictives even. Totally fuckin original. On the other side we hear a slightly more snotty version of the same sound from the Nobody's. (Po Box 7495 Van Nuys, CA 91409-7495) (RS)



**Personal Choice/ Rawness · split CD**

**Boisleve**

I gotta admit that when I looked at John's pile-of-shit-to-be-reviewed, I was drawn to the big black X and the 'old school' wanna-be drawing on the cover. Both these bands try and play that 88 style of hardcore that Europe seems to love to regurgitate. Sloppy music with sloppy singing.....I think New York did it better. Personal Choice (from Brazil) was my favorite of the two bands, but check out these Rawness (from France) lyrics, "...it was a day in october a piece of meat filled my plate delicious food waiting for me when I realized something had changed my fork refused to work and then my body followed a marvellous revelation and now I go vegetarian." Actually, I'd probably love these guys if I lived in France, but if I lived in France I'd probably wear a beret and have a shitty moustache. (BP 7523 35 075 Rennes cedex 3 France) (DS)

**Piebald / Seven Percent Solution · split 7"**

**Federation Records**

I pull out the record and flip it to the 7% side. I am instantly blasted with a melodic and noisy power ballad in the vein of Greyhouse. I am assaulted with what is simply the worst vocals I have heard since Campfire. The song ends and busts into a garage pop version of Manic Monday. Yuk. Hoping the other 93% makes up for the first 7, I flip the record. Piebald explore the popular chaotic style with rather insane song writing and production that can only be called experimental. Moss Icon comes to mind. Can't find anything really bad to say. My friend Kent might like this a lot. (20 Saw Mill Road N. Andover, MA 01845) (JL)

**Piebald/In Vain · split 7"**

**Contrast**

In Vain do the emo, Ebullition thing. I guess their all right at it but I can only bear so many ting, tings with screechy vocals. Piebald play newer style, groovy hardcore but the singer carries notes. (Po Box 1545 N. Kingstown, RI 02852) (RS)

**Tomorrow/Exhaust · split 7"**

**Blacksmith Records**

I believe Tomorrow is from Florida. They sound like a newer DC band and have that kind of thing going on. Exhaust are sensitive, emo and generic. (Po Box 291672 • Tampa, Florida 33687) (RS)

**Youth Brigade/Screw 32 · 7"**

**BYO Records**

Well, I already know what "The Brigade" sounds like, so I go to the Screw 32 side knowing that they hold members of the great late, Unit Pride. Well, it's only a tad better than your average ska-pop punk. The other band shouldn't function in the 90's. (Po Box 67a64 LA, CA 90067) (JL)

**Do It Yourself · V/A 7"**

**Goodwill Records**

This here compilation is of five Italian bands, all of which have that melodic poppy thing going on, and all seem to suffer from bad production. All but one sing in English, they are all pretty hard to tell apart, and all of

them are pretty bad, so I won't go into details. Good enough for you? (C.P.15319, 00142 Roma Laurentino, Italy) (BR)

**"Live" At The Bottom Of The Hill · V/A Cd**

**New Red Archives**

This is recorded from a show in San Francisco in May '95, for a live recording this is fucking great sounding. Unfortunately The Nukes and Jack Killed Jill didn't do anything for me. This was my first exposure to the reincarnated Social Unrest and though the music sounds alright, I wasn't that impressed with the new vocalist (hell the new songs weren't even as bad as I thought they would be). The standout on this comp. is by far the Swinging Utters. Street punk, oi! or whatever you want to call it, these guys kick ass and add enough of their own flavor to be a breath of fresh air. (Po Box 210501 San Francisco, CA) (RS)

**No Time To Panic · v/a cd**

**Panic Records**

In this day and age of many, many comps here comes "No Time To Panic". Featured here are bands from all across the globe including NoFX (doing an Avengers cover), This Side Up, Gigantor, Squirtgun, Gas, Rhythm Collision, Point of View, White Frogs (my favorite of the bunch), Crummy Stuff (who kick ass and sing in Italian!) and 12!! more bands. As you can probably tell from the above list all the bands are in the poppy vein. It's a good sample of a lot of different bands. Even has lyrics to all the songs (definite +) (Via degli Ausoni 84 - 00185 Roma, Italy) (RS)

**Psycho Civilized · V/A cd**

**Elevator Music**

A compilation of various moshable metal hardcore bands. Some a little too metal. Bands that stand out are Cornerstone, VOD, SFA and 25 Ta Life. Sometimes the good songs are recorded like shitty shit and the shitty shit songs are recorded like the good songs should be. Mullet count is one, but that's one too many. (Po Box 1502 New Haven, CT 06505) (JL)

**Guilty By Association · V/A 12"**

**Indecision Records**

An awesome compilation of some of the smallest and some of the best hardcore bands out of California.

The best of the best here are (in no order) Collateral Damage, Ignite and Redemption 87. All the bands are at least worth a listen, and they range from total metal mosh core to whiny emo (Palefire). I'd get it. (Po Box 5781 Huntington Beach, CA 92615) (JL)

**Survival Of The Fattest · Fat Music Vol 2 · V/A cd**

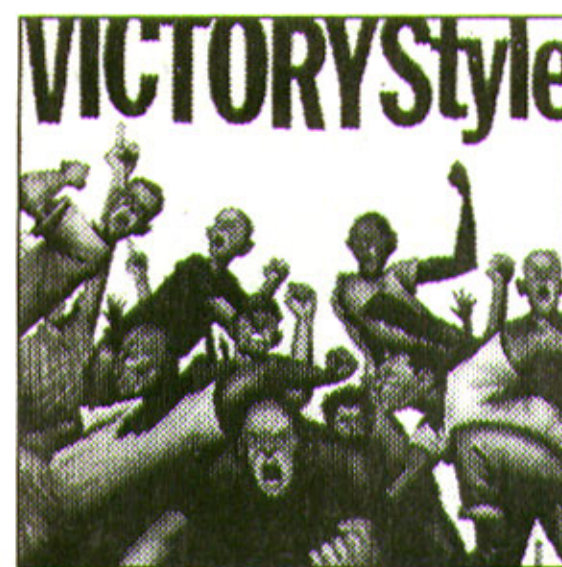
**Fat Wreck Chords**

It's one of those samplers. All the Fat bands so you can expect a bombardment of fast melodic pop punk. It has it's peaks and valleys, but isn't too bad. It's specially priced. (Po Box 4601444 San Francisco, CA 94146) (JL)

**UK/DK The Soundtrack To The Film · V/A cd**

**Cleopatra**

A punk/oi! comp. from some documentary about punks and skins that I have never seen. While some of the stuff on here is great (The Adicts, Exploited, One Way System and Anti Pasti) it seems as though they picked the shittiest songs by Blitz, the Upstarts etc.. Some of my all-time favorite bands are on here, but why pick songs from these bands worst moments? Instead of buying this find some of the early material by these bands and you might be pleasantly surprised. (8726 S. Sepulveda Ste. D-82 Los Angeles, CA 90045) (RS)



**Victory Style · V/A cd**

**Victory Records**

A cd sampler packed with previously released songs from all the current Victory bands. Besides the fact that you probably have every song on here, it's the same price as every other Victory cd, so you'd be paying for a portion of each record again. If you don't know any Victory music, here's a good introduction, with cool cover art. (Po Box 146546 Chicago, IL 60614) (JL)



# Fanzine Reviews

Zines aren't supported like they used to be. Everybody's a critic...to many pictures, not enough pictures, too ugly of a layout, too nice of a layout. It's our turn now. Just for doing a zine you deserve a compliment, but, don't take it personal if I didn't like yours, even if your are one of those cool scenesters. Just because we say something sucks, doesn't mean it really does...I think. Support fanzines and the people that do them. Reviewers are: Anthony Pappalardo (AP), John Lacroix (JL), Skinhead Rob (RS), Dallas Dave (DD), Rama Mayo (RM), Brian Cleveland (BC), Damian - The Italian Stallion (DS).

## All The Answers #3

Full Size • Offset • \$2

The last issue of this fanzine didn't get the best review. Right after pulling this out of the envelope, I was instantly impressed by how much it has improved, keeping the usual features but improving the organization and layout, making it a easier and more pleasant read. Down by Law, Propagandhi and Jimmy Eat World grace the inside along with reviews and the other stuff, plus a few pages of top ten lists. It's kind of neat to see what different people like. Most improved award. Good job. (207 W. Clarendon 14B Phoenix, AZ 85013) (JL)

## American Pain #4

Full Size • Copied • \$

Another sloppy punk rock zine, go figure. This has why our military is fucked, basic reviews, and an article on how to distinguish between the talk shows. The talk show stuff was good, the rest was mildly entertaining. Another publication that suffers from a lack of the old spell checker. I guess that makes it more punk. (PO BOX 47363 Indianapolis, IN 46227) (BR)

## Annex #6

Full Size • Newsprint • 2 stamps

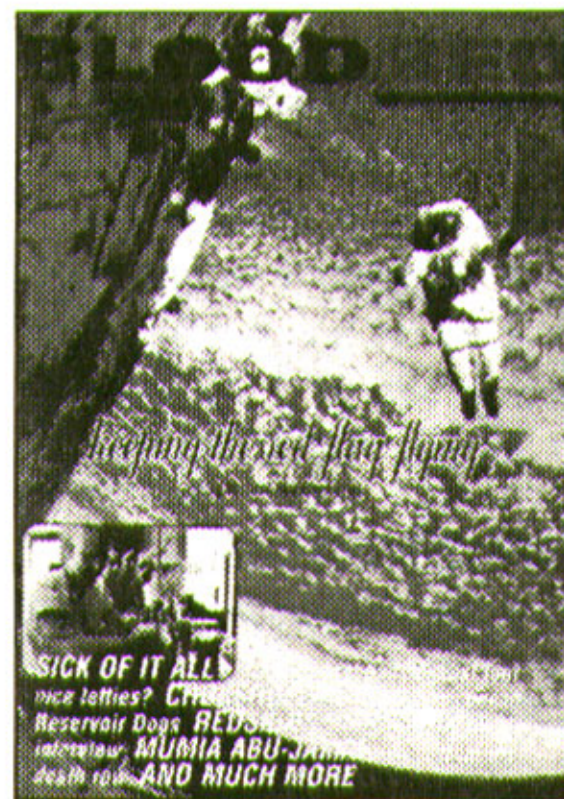
If less than average interviews with Archers of Loaf, No Use For A Name, Stung Out, David Bowie and Dr. Strange Records and reviews, and tons of ads strikes your fancy, well then the price is right and the quality is present. It definitely could have less filler and some more content. (Po Box 18475 San Antonio, TX 78218-0475) (JL)

## Atr #1

Half Size • Copied • \$?

An interesting zine packed full of writing and graphics from those

really old clip art books I am very fond of. The writing is well done and thorough, and covers many different personal and political subjects. I wish I had time to read the whole thing, but time's a wastin' so I just skipped through it. You never know, he could be some crazy nazi transvestite, but I doubt it. Write him a letter. (2634 N. Fairfield apt. 2 Chicago, IL 60647) (JL)



## Blood Red #2

Oversize • Full Color Cover/Offset • \$2.50

My god, this has to be one of the best zines I have ever seen. The total Time magazine thing going on with the cover. Long interviews with Chokehold and Sick Of It All, a few articles against bigotry and nazism. The record reviews are extremely long, and descriptive, although they could have left the rumors out of them, cuz if I wanted gossip, I'd go on-line. The good outweighs the bad by so much it doesn't really matter, because this gets all the thumbs up, good work guys. Did I mention that this is from Germany? (c/o Adam Carr, 05 Grenadier Rd. Toronto, Ontario, M6R-1R1, Canada) (BR)



## Brushback #4

Full Size • Offset • \$2

A sarcastic trip into the pages of this zine brought me a few smiles, although I wasn't knocked on my ass by it. However, I was amused by the good printing quality, the very few, but nice pictures, and honest and entertaining reviews. Other stuff inside is an interview with a band called Creature Did and the lovable garage punk freakasaurus rex: Rev. Norb. Not so sucky. (139 Sunnyside Ave Waterbury, CT 06708) (JL)



## Con(tra)science #5

3/4 Size • copied • \$2

A very nicely done zine that brings up serious reminders of the now defunct Fenceclimber and Dear Jesus fanzines. Very intelligent writings about the falsities of American text books, thanksgiving, war and the like. Interviews with Craig O'Hara of AK

Press and artist Piotr Szyhalski. Very cool and interesting to read.

A definite sore thumb in a crowd of goofy boring zines with nothing to say. (Po Box 8344 Minneapolis, MN 55408-0344) (JL)

## Contrast #3

Full Size • Copied • \$3.50

If the most improved award wasn't already given away, this would be one to consider, mostly in the layout area. More organized and nicer looking, for sure. A few articles, and interviews with Weston and Icki of Sty Zine, and an uneventful "how did you get into punk" feature. Not a workout to lift but it comes with a Piebald / In Vain split 7" and a color Verbal Assault or Weston poster. Good deal. (Po Box 1545 N. Kingstown, RI 02852) (JL)

## Commodity #4

Full Size • \$3

Sloppy layout, lack of effort makes for an overall ripoff. But seriously, this is so punk that it has a leopard skin cover. Commodity is one of the best looking and readable zines (magazines) around these days. This issue features Samuel, Unwound, reviews, a crossword puzzle, cartoons and some cool writing. If you don't buy this you get the boot. (7 Kenny St., Apt. 3 Jamaica Plain, MA 02130) (RS)

## Deklin #2

Half Size • Copied • \$.75

The emo-nerd experience is alive and well in the heart of Canada. In this case, it's not so annoying. In fact, it can be a bit amusing from time to time when one refers to his stereo as his "little friend" and talks about yelling "fuck you" at it as it melts into a puddle of liquefied plastic with metal pieces



and circuit boards swimming about.  
(170 Pineland Ave Burlington,  
Ontario L7L 4A7 • Canada) (JL)

#### Dwgsht #6

Full Size • Newsprint • \$1

Unfortunately way too many fanzines these days are modeled after MRR, you know reviews, columns, interviews and articles. Everything from Heartattack to our own lovely Extent fall under this category. Even though Dwgsht suffers from this disease it shines above every other generic fanzine. I was pleasantly surprised with the variety of stuff in here. Issue 6 features Propagandhi, Upton Sinclair and more. Thumbs up. (Po Box 2819 Champaign, IL 61825-2819) (RS)

#### Fatboy Fanclub #15

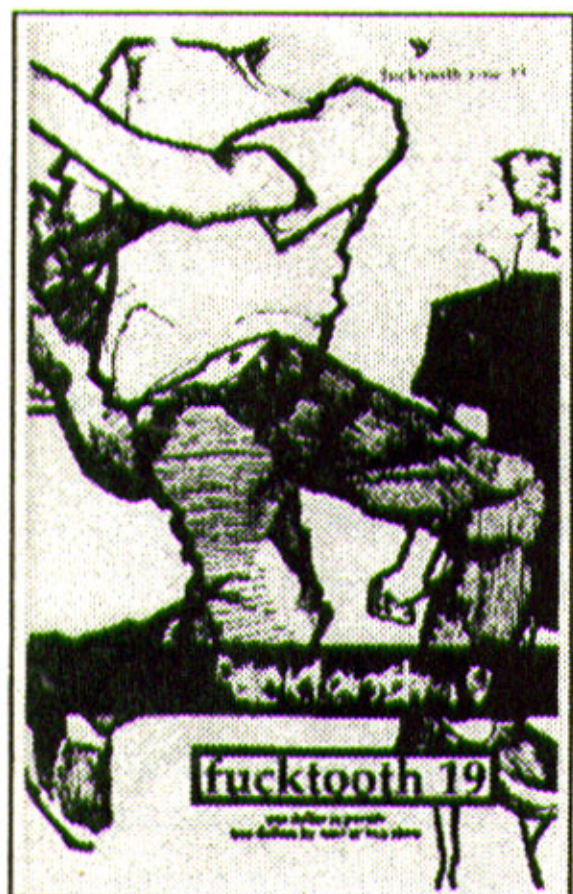
Half Size • Copied • \$2

A younger less mature version of Cometbus is what I am reminded of here. Lots of entertaining little comics and writing poking fun at punk and hardcore and the outside world. 48 pages with lots of little Boy Scout graphics and such. I think I like it. The name rules too. (5341 Colton Drive Saint Louis, MI 63121) (JL)

#### First Class Rank #3

Full Size • Copied • \$1

Woa. Here's a whatever zine. I sense angry youth, his or her name is Diesel Bitch. This must be their release. Lots of bad drawings and writings and the beginnings of some good ideas and strong opinions. my favorite quote, "The biggest bitch I know is a Sagittarius". Woa again. (212 Rodalnew Ave Lewes, DE 19958) (JL)



#### Fucktooth #19

Half Size • Copied • \$2

Fucktooth has some much shit in it, I don't know where to begin. Inside here we have letters, articles about piercing, the bill of rights, VD, a traveling diary, reviews, personal writing and tons more. There is something for everyone here. It's really great to see that someone puts time and effort to produce a really good half size zine. Cool cover. (Po Box 3593 Columbus, OH 43210) (RS)

#### Heartattack #9

Full Size • Newsprint • 25¢

The usual Heartattack fare. This issue contains an interview with radical environmentalist Rod Coronado. Other than that though there really is nothing else in here. This issue is sparse on content. Still worth a quarter though. (Po Box 848 Goleta, CA 93116) (RS)

#### Hellbender #7

Full Size • Copied • ?\$

Hellbender is a pretty cool zine out of New York State. A good sense of humor makes it fun to read and wanting more. There's even a heavy metal Into Another poster. My only complaint is that there are more ads than actual zine. (Po Box 547 Vails Gate, NY 12584) (RS)

#### Help #2

Half Size • Copied • \$1

Sometimes you know a zine will get better and better and it's nice to watch it grow. Lots of good pictures of real hardcore bands, mixed in with nothing out of the ordinary (like reviews and local news). A clean layout and interviews with Threadbare, Boba Fett Youth, and Screams From Inside. "A+" for effort. (137 Tamarack #12 Henderson, NV 89015) (JL)

#### Ideal solution? #1

Full size • Copied • \$.50

I'll be the first to tell you that you don't need a computer to make a good looking zine, but the layout on this cut & paste job is just plain crappy. Includes interviews with Chickpea and Jawbox, an article about censorship, a stupid article about chopsticks and some other stuff. I found the articles that were meant to be 'goofy' and 'funny' just stupid in an embarrassing sort

of way, sort of like when you're watching Star Search and the comedian is so bad that you are actually embarrassed for him. I even spotted them using the word fat and spelling it with a 'ph' - ouch! It is the first issue, and the kid seems pretty earnest (he's already talking ad rates and classifieds). More time and thought put into the layout and the writings would improve this zine in further issues. (c/o Vincent Chung 1133 Manchester Drive Cary, NC 27511-4752) (DS)

#### Inside This Box • #1

Wicked Small • Copied • Free

At first glance, you might think that this is some emo losers zine. It has that small size, the rubber band for a binding. But when you open it up there is a picture of a pile-on, and a photo of Bloodlet, both of which could never be mistaken for emo. Alright, some of his writings will appeal to the backpack wearing fools, but Damian is a good kid, and since he works on this zine, LaCroiX ordered me to say nice things about his zine. It is free, how can you go wrong? (7 Vancouver St. Apt. 1, Boston, MA 02115) (BR)

#### Instant Nov/Dec 95

Full Size • Newsprint • Free

Another generic Boston music zine that jumped on the punk bandwagon. These guys were real interested in Avail a couple of years ago. (sarcasm) Nice try. (Po Box 2224 Woburn, MA 01888-0324) (RS)

#### Kallisti Her Goes #5

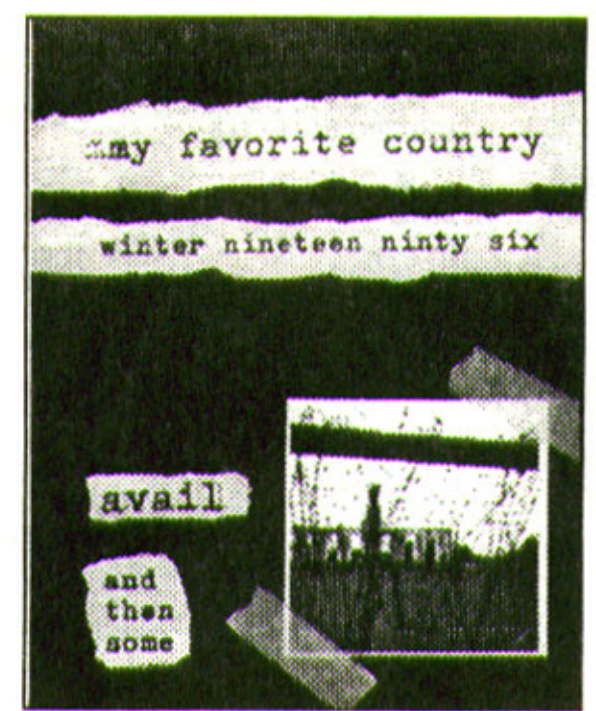
Full Size • Copied • \$.50

A thin little xerox zine with shit just thrown all over the place. Not much different than other zines of it's kind, except it's a little better. 1212 Boylston #142 Chestnut Hill, MA 02167) (JL)

#### Lilly Pilly #1

Hal Size • Copied • \$1

When it takes you 15 minutes to find out the name of a zine, you know it's gonna be a pain to review. It's full of photocopied junk and some words here and there and it's really just too confusing. (Po Box 835 Long Beach, MS 39560) (JL)



#### My Favorite Country

3/4 Size • Copied • \$?

I've always really liked this format. This zine starts off with some decent pictures and some little comments. Then on to an interview with Avail. Kind of shallow, and no pictures. Then on to some poetry. Not too great but fuck it. (Patrick Knight 205 West Court Street Apt. B Ithica, NY 14850) (JL)

#### Notes Zine #9

Extremely Small • Photocopied • \$?

In the beginning of this piece of shit it says that this is the best issue, what a sad statement. Eighteen pages (including the covers) of shitty poetry and bad art. I guess being a guy I'm not supposed to get it, huh? Not worth the price of the paper that it is printed on. (Kate Stamps, 735 N. Perry Ave., Tuscon, AZ 85705) (BR)

#### Openly Hostile #1

Full Size • Photocopied \$?

The cover is really cool, but some of the copy is hard to read. Lots of photos of sweaty kids piled on top of each other, which is what it's all about. No interviews, just reviews and a few opinions. I just gotta ask how a 16 year old got so sarcastic? Not that there's anything wrong with that. He says veganism isn't all that, he likes Acme, and I agree with him, but he seems to put Lacroix on a pedestal, and you can't appreciate anyone doing that. Good first effort, hope to see more from him. Bonus points for printing the quote "Emo fucked everything all up," from ex- Rorschacher, Keith. (c/o Ray Lemoine, 706 Foster St., N. Andover, MA, 01884) (BR)



### The Probe #5

**Full Size • Offset (color cover) • \$4**

Shame on me. I really got into this soft core punk porn zine. A voyeuristic voyage into the life of one average guy and his sex life, complete with pictures (nudies) and graphic depictions, an easy target to point a pc kid's "sexism radar" but also a very interesting read? You decide. I already did. Boring layout. (Aaron Muentz • Po Box 5068 • Pleasanton, CA 94566) (JL)

### Emotive Impulse #7 / Reminder #7

**Half Size • Copied • \$?**

Here's two personal type zines put together for an issue. Both are very good. Emotive Impulse has more pictures and Reminder has more writing. I can justify their use of paper. (Joeri Hoste Astridlaan 341 8310 Brugge Belgium) (JL)

### Riotous Assembly #1

**Tabloid • Newsprint • 2 Stamps**

Oh boy, another smash the state publication. In the interview with State Of Fear, it asks what they think about major labels, and S.O.F. say how bad they are, but then say how cool it is to be drunk. It seems to me that if you are so punk and want to destroy corporate America, you shouldn't support people like the Miller brewing company. This is not ground breaking stuff here. Sorry, I'm just not a big fan of this kinda stuff. (PO Box 20302, Boulder, CO 80308) (BR)

### Rip Your Heart Out #2

**Half Size • Copied • \$2**

As soon as you open this zine you will read "If you don't like The Rip Offs or Reverend Norb, put this zine away!!" Well luckily I couldn't give a shit about either one. If that is your thing then buy this. It contains an interview with Greg Lowery(Rip Offs), article on the New Bomb Turks, reviews and more. I'll pass. (Tim Mato 127 Woodside Rd Sudbury, MA 01776) (RS)

### Slanted #6

**Full Size • Copied • \$2**

Besides interviews with Thirsty, Pet UFO, Heartworms, Art Monk, Avail, and Chisel, well there was some reviews, some ads, news and that's

really it. The layout really says "Macintosh" which could just be the fault of the low quality laser printer. This zine screams "DC" covering just about every indie rock outfit there, but hey, that's the area where it's from. A decent effort. (Po Box 2291 Kensington, MD 20891) (JL)

### Sound Views #39

**Full Size • Newsprint • \$2**

This here is the five year anniversary issue of this zine that covers New York area "subterranean" bands. I never really paid attention to this zine before, basically because they usually put one or two hardcore bands in with a bunch of other bands I don't like. This issue gives you Lifetime, Girls Against Boys, Ff, and more. Not too many photos, but lots to read. I don't know, this just does not really inspire me at all, and I don't feel like reviewing this anymore. (96 Henry St. Suite 5W, Brooklyn, NY 11201-17) (BR)

### Still Hope #1

**Half Size • Copied • \$?**

It's a little trip into the world of a 25 year old, married, home owner, career man, straight edge kid; taking many steps into the untraveled realm of political knowledge, and bringing to my attention many things I wasn't aware of before. A good zine is a zine that teaches you something new, or gives you a new perspective on something, and leaves you wanting to know more. Yea, this is a good zine. The older kids really do know what's going on. (20 Hunts Drive Windham, ME 04062) (JL)

### Sound Views #38

**Full Size • Newsprint • \$2**

For those not familiar with it Sound Views is centered around the N.Y.C. music scene and is free in that area. This issue has interviews with The Klezmatics, Disassociate, Serpico, a Lunachicks tour diary and other shit. A bargain for free but not for \$2. (96 Henry St., Suite 5w Brooklyn, NY 11201-1713) (RS)

### Spectacle Magazine #3

**Half Size • copied • \$?**

Very nice! A slick looking zine whose heart is in all the right places. There's something for everyone here: interviews with Propagandi and a local punk photographer,

articles on activism and political prisoners, comics, and a couple funny articles about a sperm bank and frat boys. 70 some pages makes this zine fatter than Tony Victory's pockets so pick a copy up. You may not read it all, but you won't be disappointed. (c/o Theo Witsell 1010 Scott St. Little Rock, AR. 72202) (DS)

### Suburban Junkies #3

**Full Size • Copied • \$1**

This zine has a severe case of the uglies. Interviews with Hagfish and The Half Lines. Disorganized and messy. (Po Box 1009 Belvedere, CA 94920) (JL)

### Suburban Voice #38

**Full Size • Newsprint • \$4 US/Canada \$6 Overseas**

Al's latest installment of SV. This issue features Civ, Swinging Utters, Ignite, NoMeansNo, The Pist, Rhythm Collision and a hell of a lot more. Included is a 7" with Showcase Showdown, Rhythm Collision & Hellbender. Some great bands are in here, so as usual it's a must buy. (Po Box 2746 Lynn, MA 01903) (RS)



### Ten Things That Jesus Wants You To Know #13

**Full Size • Offset • \$2**

It's easy to see that this zine is a few steps above the crowd, with short interviews with Zeke, Teengenerate, Bristle, Mr.T Experience, Death Wish Kids, Fear Of Human and Liquid Bandade, scene reports and articles, tons of ads and the usual you'd expect from a zine like this. From the nice cover, you'd expect this to be nice to look at on the inside. But it looks like my mom did it on Word Perfect. (1407 NE 45th Street #17 Seattle, WA 98105) (JL)

### Ultra Vista #1

**Full Size • Copied • \$2**

Despite the out of control messiness of this zine there's something that shows potential. Maybe it's personality or a reminder of those days after school at the library photo copier. Not sure, kinda funny. Interviews with Render Useless, good Riddance, and Fugazi. (904 Laflin Ave Cornwall, ONT K6J5J1 Canada) (JL)

### Underdog Zine #14

**Full Size • Newsprint • \$1**

Here's the zine for the label, based out of Chicago. Mostly writing, news and random articles, like the history of the mohawk. (2252 N. Elston Ave 2nd Floor Chicago, IL 60614) (JL)

### Up Front #7

**Full Size • Photocopied • \$?**

This is your typical hardcore zine, with all of the reviews, pictures, and complaints that you have come to expect by now. Interviews are with Age Of Reason and Subzero, and an article on the I.R.A. and why you should not support them. Some of the layout is a bit sketchy, and kinda hurts my eyes. Also, the kid says he spends a lot of time in front of his computer, but I don't think he uses any of it to run his spell checker. (No Address) (BR)

### Very Catalog December 95

**Full Size • Newsprint • \$1**

This is the Very Distro catalog, but it has an interview in it (with Starkweather) and lots of photos. They have a lot of stuff in the catalog, they have good prices, and from what I hear they get the stuff out to you pretty quick, so you might want to check this out. (PO Box 42586, Philadelphia, PA 19101-2586) (BR)

### Voyageur #1

**Full Size • Copied • \$?**

This zine has a great concept, it's full of scene reports from all over the world. It's title would tell you that it would be good for the international hardcore traveler and it's true. Though, some of the scene reports are kind of weak, there are some that are very extensive. With more of the latter and more pictures, this zine would really take off. (28 Rue Claude Chappe 45140 St Jean De3 La Ruelle France) (JL)



# Babbling

The articles here are the personal opinions of the writers only, and may or may not be the opinions of the other people that help out with or support extent. Extent does not edit the subject matter of the articles, but in some cases may make suggestions and correct grammatical errors. After all, this is our zine, not yours. If you got a problem, write a letter to the writer, care of this zine, or better yet, write your own damn article. Otherwise, fuck you.

## The Skateboard Vigilante

JOHN LACROIX



Fuck, I don't know. I really don't. Life is so damn crazy sometimes. When you plan on devoting some time to one thing, you can always expect to get fucked up and have to do the other. Doesn't matter; you'll fuck up anyway. For instance, I went out and bought myself a nice brand new Max Schaff a while ago, but being cold all the time, it didn't get much use. A beautiful hunk of 7 ply Maple, and to my reoccurring un-awesome luck, it was flimsy as hell. Oh well, it's a new skateboard, how bad could things be??? Well, after about 2 hours of skating with Robbie Hnasko, and while he was taking a piss in a dark alley way near the North End, I broke the fucker ollieing over some fuckin trash on the sidewalk. What a fucking omen that my life is doomed.

So, we make our way back towards South Station, (surprisingly South Station and the North End are not too far from each other) to pick up 12 sheets of poorly exposed 4x5 color film I had dropped off earlier. Yea, about \$40 worth of film that I couldn't print with a miracle. Not to mention the fact that this has been the trend of the year in my photography, \$40-60 a week on bad and unprintable negatives.

So we get the negatives and go on to "The Big Burrito," which is just the best and biggest burrito in Boston, and possible the world. Located in the urban college ghettos of Allston, Massachusetts, we got on the green line with full bellies on our minds. Of course, "The Burrito" was as pleasant as always, "Vegetarian Burrito please, no cheese, no sour cream, no guacamole...and an extra large iced tea, and spicy fries." Every time I spit out that phrase, I get the same look. The "Holy shit, is this a human?" look. Of course, they don't know about my infamous ability to eat every-

thing in sight and not stop... ever. \$7.68 is a lot I guess, but when you consider it's enough to feed me and my five twin brothers, it's not so upsetting. So I eat, and the burrito pushes all the food I've eaten in the past week to the end of my large intestine. Another ritual is born. It's time to get on the 66 bus and go home and drop off my package. But no, the bus takes an hour to get there. So on possibly the last nice night of the Boston year, we are forced to witness the behavior of some of the most lifeless and worthless beings on earth, B.U. (that's Boston University, for you non-Bostonians) students. All of them, too drunk to fuck. Within a short time the classic frat boy/frat girl scenario comes into play. He did something bad, she hates him (for now) and he's pleading to "Just talk to me (you fuckin bitch)." Broken board in hand I say to Rob, "I hope he doesn't hit her, we'd have to go beat him with our boards." Yea, man, real funny (we both chuckle). All of ten seconds later, "Bad Billy" puts the drunk as fuck, white trash sorority girl (from the Omega Moos) into a choke-hold and drags her across the sidewalk among the people waiting to get into the karaoke bar. As you may have guessed it, I am a man of my word, so I make my way through the crowd (in high gear) over to the happy couple and I christen this fucker with a full throttle running, full power, burrito fueled, blindsided sucker wack to the fuckin ribs with my newly broken Max Schaff skateboard. He drops the girl as I fly backwards (obviously from the momentum) into a parked car, wrecking my knee and twisting my ankle and then finally falling onto my ass in the fuckin street. I get up and threaten to break his neck and I walk away a fuckin hero and a fool at the same time... with a limp. "Bad Billy" will later soak himself in his own vomit and wake up with a hell of a bruised set of ribs. The girl ran away for about 3 minutes only to come back and explain to me how nice Billy "really is," and how he didn't mean it. She then goes back and apparently sorts things out with Billy. People are dumb, I guess, but I was pretty dumb for interfering. Billy later comes back to... shake my hand??? What the fuck is he thinking? So I give him a dirty look and leave him hanging, then he leaves. I don't know what the point is. I just write.

Last week we went to a memorial service celebrating one year of my friend dead of suicide. (see Extent #5) It was kind of pointless, none of us really knew what to do in church, much less how to feel. On top of that, nobody showed up. Maybe because Erik didn't believe in god or going to church, and "the crew," who I don't see much anymore decided not to go in protest or just to show respect to Erik. It's also possible that they didn't know about it.



## Ipecac In A Shot glass

by Jon Korath

Yes, I'm from Seattle. No, I don't know where Eddie Vedder lives, nor do I hang out with any of the members or Candlebox or own the complete Soundgarden library. But, like 95% of the population, I write. And while fueled on an incredible amount of caffeine through a sternum-implanted IV tube, I write often.

But it's strange coincidence that I'm writing for Extent, a Boston based zine. Why? Because my second book, RUMORED TO EXIST, began in a hotel room in Cambridge, when I got bored of editing my first book, SUMMER RAIN, and couldn't get Doom to run on my borrowed laptop. While running the ads for pay-per-view in a loop on the bolted-in TV, I slammed out several micro-short stories about the first things that came out of my head. They were without point, random, and constructed an image of what I felt at the time.

On the plane back to my sunny home in the Pacific Northwest, I realized that a book full of these random paragraphs of energy would be like watching TV with your finger glued to the channel up button. But even more, it would be like prying apart a person's brain and examining their thoughts. You'd get crap, but it would be interesting crap.



And you'd see the middles of stories, the ends of crimes, the remains of 20 years of Three's Company reruns, and in the end, it would at least be interesting.

So here it is. These are some parts of RUMORED that John liked, which stand alone but also form the beginning of a complete model of the multi-layered garbage can of the human mind. Enjoy...

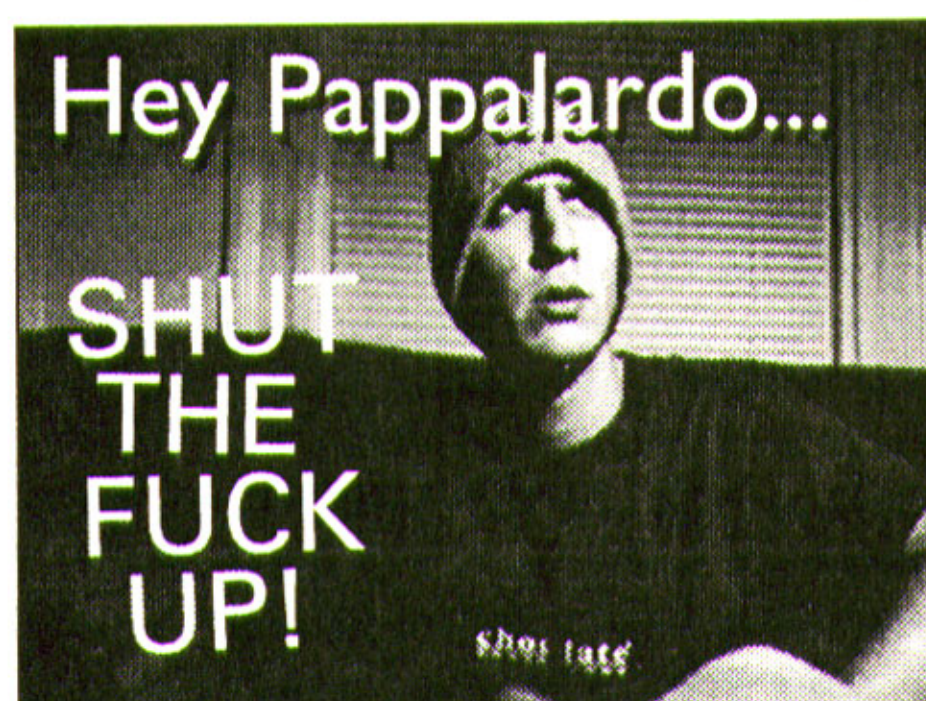
All I'm saying is that destruction is a natural human instinct. It's part of the hunting and killing process ingrained in the human mind since the stone age. It's why people just snap. Video games, pro wrestling, shooting ranges, punching bags, spouse abuse, rape, aggravated assault, it all stems from the primal directive that we should find something weaker than us, beat the living fuck out of it, and then eat its flesh.

I used to work at this theatre, and every spring we'd clear out this scene shop. Three-step units, scenery flats, boards, props, all of it went to a loading dock. Then a half dozen of us would spend the afternoon beating the shit out of the stuff with crowbars and hammers until it would fit into dumpsters. Even after spending \$50,000 on counselors, drugs, groups, and outpatient treatment over the last decade, this ritual was the best therapy I've ever had. We'd all go insane, jumping on one by eights like some sort of kung fu movie, dropping shit off of the upper loading dock, throwing stuff, and just going apeshit with a 10 pound mini-sledge in each hand.

One time, they brought out this ancient 1970's photocopier. It was as big as a car engine, almost as heavy, and had serious amounts of glass inside. Lots of optics, drums, whatever. We got up on a 2-story loading dock, put an empty metal dumpster under there, and cleared the drop zone. Me and two other guys got it over the rail, and let it go. The complete rush of launching 250 pounds of glass and metal over a 30 foot cliff into a large metal box far exceeded the power of any drug known. When that thing hit, the sound of a thousand windshields shattering echoed for miles. I almost wet my pants, the total fucking jolt of launching that thing airborne made cocaine seem like baby aspirin.

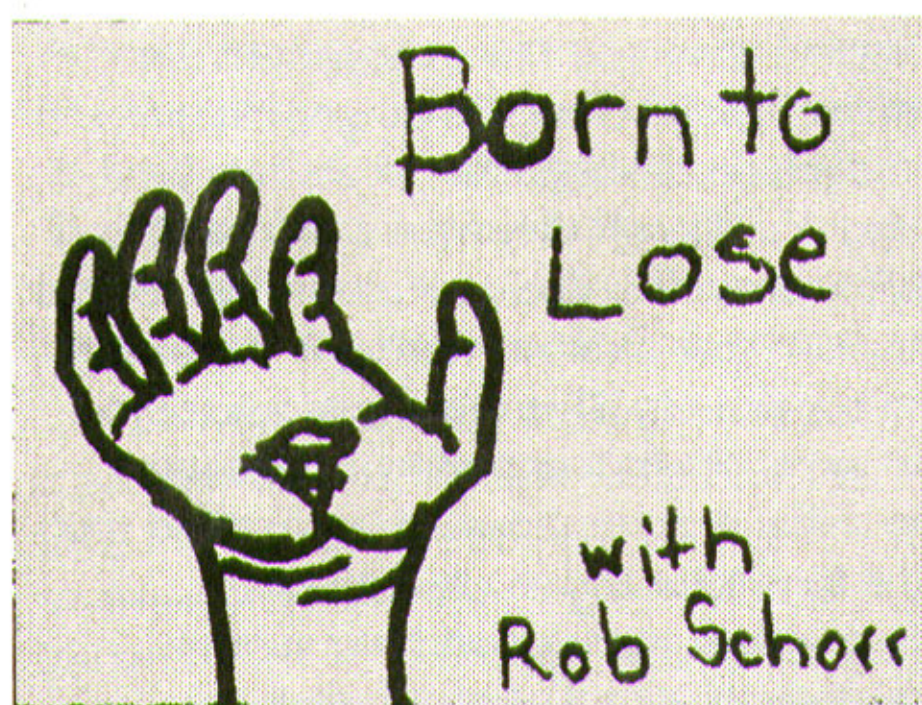
Doing what you can't do, that total balls-out destruction is what is killing the world. You can't kill a cop, so imagine how much some people get off on popping a cap in a pig's face. If someone could come up with a drug that would regenerate one of your limbs, the world would be solved. Imagine hitting up some morphine in your arm, giving it the regeneration shot, and then just running a radial arm saw right across your wrist. If criminals just sat inside all day doing shit like that, the world would be a safer place.

Thanks Ed Stastny (ed@art.net, [ergy.net/staff/ed\) for the artwork.  
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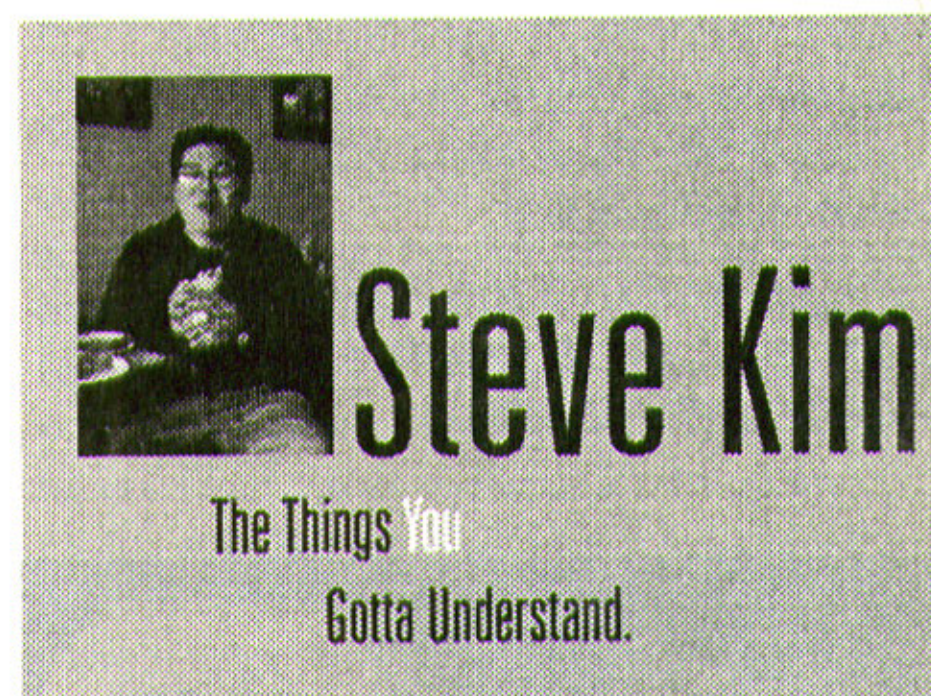
This installment of Shut The Fuck Up! is going to be brief because I have big plans and little time. I interviewed the almighty Al D (if you've read the column before you have heard about Weird Al D) and went on a photo shoot but unfortunately I didn't have time or space to set shit up how I wanted. If all goes well next EF will have a page or two into the mental state of Al D. Take care until next time and remember the immortal words of the Old Dirty Bastard: Ya can't smile-teeth too gritty. Can't even move-draws too shitty.

Remember these words when things are looking bad and you'll have the power to say Fuck Life and move on with the spirit of the WU and Al D.



Well, seeing how most hardcore kids are ignorant, closed and narrow minded. I have taken it upon myself to enlighten your dumb ass. So now that your ready to learn, heres the subject - oil music. What's that you say "fuck that! Why should I give I shit about that crappy skinhead music?" Hold on a second there my son (or daughter)! Hey is Vic Maynez wearing a Cockney Rejects t-shirt on the U.C. "Screaming for Change" lp. No way dude, you mean that Judge didn't write "Warriors". Sorry, actually it was Blitz. Why did Sick of It All and 7 Seconds cover Sham 69 songs, Warzone a Business song, Negative Approach

covered 4Skins' "Chaos" and Blitz's "Never Surrender". OK, you get the idea. All these bands were influenced by and enjoyed the great oil, street punk bands of the late 70's early 80's. Even Schism fanzine's top 100 list has a ton of oil records on it. The reason being is that these bands kick ass and not a lot of people know anything about it. It is written off as right wing, racist, nationalistic music for thugs. Take a listen to the Angelic Upstarts, they sure as hell don't fit any of the above categories. Besides nazi, Rock-O-Rama garbage is just bad rock n roll and definitely not oil. Sham 69 was second in popularity behind the Sex Pistols in their day and they didn't have the huge media coverage. Most oil bands just played down to earth music about their lives and how they saw the world. So instead of writing oil off, why not give it a listen. You might just like what you hear.



It's monday morning, and I'm staring at the screen. I can't seem to convince the rest of my body that it is time to wake up, and no matter how hard I try, I just can't seem to shake the sleep from my eyes. The dreams are still fresh in my mind, and although I can't remember all the events, I still have the feeling that something real and profound has happened to me, that I've gone on some journey... dreams lie to us like that. We see friends that are familiar with different faces, we re-live the times of our lives, but differently. we are able to resurrect the dead, and we give a space for our worst fears to come true.

Hope. There's another word that always seems to come up when I think about dreams. I suppose that in many ways, I'm obsessed with the word. Hope. There's something very comforting there in those four letters. They contain everything that I believe is worth living for. The hope that \_\_\_\_\_. There's always a different word that I can fill in there, some which may seem trivial, some which may seem quite essential to anyone's life. The day that I find that I can't hope, that it causes too much pain, that there is no reason for hoping... I may as well find myself dead. Living in Mission Hill this past summer, you couldn't help but see the faces of people that had lost hope. There was defeat lurking behind their entire exis-



tences. Somehow, hope had slipped through their fingers, and the only thing that I could see was defeat. And while hope can hold all the possibilities in the word, and give us a reason to wake up every day, when we hope, to a degree, we admit defeat. We admit that what we hope for may not, and probably will not come true. Hope and defeat go hand in hand. It's a lesson that I'm learning these days. But dreams and hope conspire together. Hopes fuel our dreams. They make us interpret the visions of our unconscious into things that can come true, good or bad. We lie, and we are the liar. How many times have I woken up, thinking that those stories that my mind tells me in my sleep are true or will come true? When the pieces haven't all fallen into place, and there are things left in my life that are unresolved, I find that I have more dreams. More hopes, and inevitably, more defeat. And when you lose hope, all you have are nightmares.

I didn't want to tell a story like I'm sure Pappalardo and Lacroix probably did, but I suppose that I have told a story about myself, in my own way...

hope springs eternal, and dreams never end... if you listen carefully enough, you can hear my heart breaking again.



This month's game, stage your own real life murder mystery, with you as the center of attention. First off, everyone loves a good murder mystery (I know I do!)..... but, real murders just aren't that mysterious for the most part there's mostly a lot of legal red tape. Mystery witness', evil jurors, secret recordings and plenty of emotional breakdowns, fun, fun, fun.

**STEP ONE: WHO TO KILL?** This is always the best place to start, kill someone controversial. It's not very controversial to kill a homeless guy or a gang member; you have to kill someone evil. Good targets are your teachers, driving instructors, the zitty kid who delivers the newspaper, that beautiful man or woman you lust after and even grandparents, nothing is sacred. For my example, let's say I killed my parents, now that's a real shocker! After all they gave me life, how evil is that? Remember, the more controversial the better, aim high.

**STEP TWO: MODUS OPPRANDI?** I've seen some great examples of murder in the papers and in the movies, it's all out there you just have to know where to look. Use arson, poison, hatchets, spear gun, lawn mower even a rock, just look around the world is full of murder weapons(phew!). Lyle and Erik Menendez, two punk rockers who killed their parents for a million bucks, are pussies, they used a gun, a 12-gauge shotgun to be exact. I mean guns were meant to kill people, come on, a little originality please. With all that physical and mental abuse from their father they must have been really strapped for good ideas. The HOW is really important, it sends the controversy level through the roof. Try to add a bit of irony to the murder weapon too. If your murdering your sister and she's an engineer, smack her on the head with her own T-square or the old compass through the eye gag is good too, think about, because you can't kill someone twice.

**STEP THREE: TELL SOMEONE YOUR GOING TO DO IT.** This is a simple but essential part of a murder mystery. This adds a nice random element to the fun. Incriminate yourself by saying stuff like, "I am going to kill your mom!" The person you tell might get in your way, or they might want in on the action, either way kill them too and make it look like you killed them after they killed your first victim. And hell if they do go to the police deny you ever said it, say you were drunk even if your SxE. Don't sweat it, you didn't actually do anything...yet. A good murder mystery has plenty of suspects, the more the merrier.

**STEP FOUR: DO THE DEED!** This is the hard part, if you're a sissy. When it comes time to kill, get your self psyched up. do push-ups, listen to some good tunes. Suggested: Eye of the Tiger, Jail break, Fist-banging Mania, Innagotadevita, don't listen to anything by Black Flag though, they were a girly band. You'll know the time is ripe, your parents will tell you to clean your room, or won't give you money to buy records, kill 'em. Your boss will tell you to work, kill 'em. Your boyfriend takes you to shitty hardcore shows, kill 'em. Pretend your the terminator and you have to kill \_\_\_\_\_ to complete your mission. Make sure you say something cool when you do it too, for example, if your killing your girlfriend say to her, "Our relationship is severed." then chop her head off, get it?

It's all really simple, and the games usually last pretty long too, sometimes twenty to life. You don't even need to know how to read to play this game and you definitely don't need to go to college( unless you want to kill college students, but that's a given). The most important thing to remember is be original, have fun and the first time is always the hardest, unless your a hard mutha fucka.



Well, here goes my first attempt at writing a column, so if this is not what you expect, too bad, because I am writing this, not you. The first thing I want to talk about is this whole politically correct thing. Where the hell did this come from? I am really sick of not being able to speak your mind without having someone telling you how it is wrong or offensive. Some people need to lighten up. All of these P.C. types are going to give themselves a heart attack, because they get so worked up over the littlest things. There are more important things in this world than saying the right thing, just for the sake of not offending someone. Things like hunger or the homeless, not whether someone is supporting racism by wearing a Cleveland Indians hat. We can not afford to waste energy on such minor things, so please let me live my life, because I give less than a fuck about your lives. There, now that I have that out of my system, I can get down to business.

Okay, now onto the real fun stuff. You guys all know the Dead Kennedys' little live impromptu thing, Night Of The Living Rednecks? Well when I was about 16, I lived out that little tale of Jello's. I was working in a Chinese restaurant, The Imperial Wok, in a town in Solon, Ohio. For those of you who don't know, in the late eighties, Solon was like much of suburbia, either you were a prep or you were a "freaker." Well, guess which category I fit into. Well, as I said I was working in the restaurant, and I was getting off before all of my friends, so I had time to kill, so I went into the parking lot to skate.

Now, for the full effect you have to picture me and my appearance back in those days. The stipple Vision Street Wear canvas shoes, the Vision button down shirt that said Vision down the right side of the shirt. I had the typical Joey McSqueeb haircut that every skater got after seeing Gleaming The Cube. Shaved sides and back, with the top long and hanging in my face, I even went so far to have the hair that covered my face permed, so I was a real piece of work. Looking back, I actually gave everyone the right to fuck with me at any given whim.

Anyways, I was ripping it up in the parking lot of the restaurant, when a carload of football players comes flying through the parking lot,



tossing beer cans out the windows, followed by the shouts of "Fucking freak," and "loser." To this, all I had to say was "piss off," seeing as how I was very influenced by The Young Ones during this period of rebellion. Well, the jocks didn't take too kindly to this, and turned the car around and chased me through the parking lot. Somehow they didn't catch me, and they gave up when they realized that I was a 140 pound punk, who does really stupid things like say tough remarks to a carload of sides of beef that lust for the blood of stupid little punk rock kiddies. Afterwards, I told all my boys about this, and they said that I was full of shit, and it sounded too much like Jello to be true. Okay, so this little Episode was not at all like Jello's, and the cops didn't come or anything, but it was pretty horrific for me, seeing as how I thought that I was going to get my ass beat.

That's really all I have to say about this adventure. Tune in next time, and I may tell you cats about my world class sprinter friend who used to chase us around with a stun gun, or other assorted boring stories from my childhood. Any comments, ideas, or correspondence can be sent to me c/o Extent, or you can E-mail me at WHQN88D@prodigy.com. Until next time, Auf Wiedersehen.



Here I am sitting in my room waiting for this guy to call me up. I had met him on a Friday and it was Monday so, in 'guy' days, he is due to call any minute now. He doesn't know it, but I've never had such a hardcore guy pick me up in a public place, to be honest, I'd never even met such a traditional punk guy up until Friday. To be even more honest, I hadn't dated any 'punk' guys for a long time, a really long time.

I met him in a library, ON A FRIDAY NIGHT. SO, I'm this loser that goes out on Friday nights to the library because its better than studying at home. I haven't gone out with a guy for months and my last one was the biggest bomb of all time, and it was really depressing, too. I remember it like it was only yesterday... (get ready for a bad flashback {Twilight Zone theme song begins}...) I spent three hours on dying my hair black and setting it in a real 2 Tone kinda way. I went out and bought myself a nifty Screeching Weasel shirt, clean fishnets, and I had my DOC's polished

and shined up by my little brother/slave. I even bought (gasp!) make-up! I looked like a doll. I remember glancing in the mirror and mumbling, "Don't hate me cuz I'm beautiful!"

My date, a 20 year old intellectual rude boy, was dressed to kill. He arrived at my door sporting a very 2 Tone-esque get up (suit, porkpie hat and skinny-tie). He smelled great, too. Smells are something I notice a lot b/c my neighbor Juan always smells like chicken soup and he has me traumatized by the scent. I introduce him to my younger brother and then we were off to see the Voo Doo Glow Skulls. I had never seen them live so I was really anxious to arrive (I was also really enthusiastic to be seen with such a stud!).

We stopped to fill up his tank, meanwhile decided to have a little glove, compartment inspection. Guys, girls do these evil things so watch what you hide in your vehicle. The first one was full of cassettes and receipts. So far, all was cool. The second compartment was full of a few condoms. At least he was safe.

We arrived at the show and I was really nervous we entered and he had one arm around me and the other puffing away on a cigarette (Buy the way : he PAYED). We're walking around and he says 'hi' to a girl wearing a pathetic Rancid shirt. Notice how it's US girls that always notice these things. I get a little jealous when he gives her a peck on the cheek IN FRONT OF ME. He then sees another girl, whom he also greets with a kiss (which I might ad was on the LIPS) and a "hey ... What's going on?" NOW I'm jealous.

The show starts and he is up to greeting ten or so girls, whom he claims are 'old friends'. Gee, he had A LOT of old friends, too many. Actually I've never had that amount of friends he's seen at this show in my life. Even if I added up every pal I've had since pre-school, it wouldn't compare to the amount of people this guy knew. I'm furious. I was out with HIM and not the South Florida chapter of United Punk Whores.

So we're at the bar and one of these chicks comes up to him and whispers something into his ear. He puts his index finger on his lip and says something like: "Call me tomorrow and we'll discuss that.. shhh I'm with a girl here we wouldn't want her to hear this". He looks over to my side and I look away and pretend to be watching the show. I look over and I smile as if I'm a complete idiot and think that all's fine and dandy. The girl walks away. I look at my date and have this lost faraway look on my face. So he tries to kiss me in the middle of the show as if P.D.A. in public was this cool common practice of his. I deny him the access to my sacred mouth. He grabs my hand and leads me over to buy a t-shirt. "Get whatever you want Monica". No problem, pal. I pick out a shirt I like and thank him. I figure I met as well con him out of as much money as possible just to keep even. We go into the

crowd and watch the show. I dance and stomp with him trying to not let myself get down because of Don Juan De Skank-o. He seems to be having a good time skanking around like a dummy as are the other drunken bastards at the show.

After the show he asks me back to his place for a cup of coffee. "Yeah Monica, I have a great espresso machine," yeah that's great. I say no thanx. Sorry pal. He asks if I'd like to have some tea at his place I say 'no'. I begin to wonder if he lives at an IHOP or something. Now he is getting frustrated. 'OK' he says 'I'll be straight forward, I really like you a lot since the day I met you, and I'd really like to get to know you better, I'm not making trying to seduce you into bed or anything like that, Monica, I just wanna talk.' Being the silly female I am, I buy this speech and invite him to come inside MY place for a night cap. I still believe there might be some good in him.

My brother is home, so I'm in luck. I make some almond honey tea and we sip away and discuss shit. We talk about the Voo Doo Glow Skulls album 'Who is, This is'. The whole time we're talking he has his hand on my skirt and is petting my thigh. His hand begins to move up my thigh closer and closer to the forbidden temple. I'm trying to make this interesting point over the Church of Scientology and its major flaws when he tries to shove his fist up my crotch and choke me with his tongue simultaneously. I push him off, but the idiot tries again. "This is what I get for taking you to see the 'Glow Skulls? Buying you all you could ask for? And showing you a good time?" "Yeah." I said "Did you have a good time?" I ask him. "Be nice, Monica. Let yourself 'GO'," he says. "Go where? Why don't you 'GOOO' pull out one of those thousands of condoms you had in your glove compartment while I take a birth control pill and shed my clothes right now? Sounds nice?" I respond sarcastically.

The guy actually goes to his car thinking I'm all serious and puts one in his pocket. He leaves his pork pie hat and cool shades on my coffee table. One more hat for my collection of many. I lock my door and turn off all the lights in the house when I thought he had, by then left. All of a sudden he appears. HE knocks and knocks and knocks and knocks at my door, but does not succeed at getting a reply.....

It's still Monday when the phone rings and I'm finally done with the bad flashback. IT'S HIM, that guy I met at the library! I'm happy and excited to hear from him. HE sounds really friendly over the telly, too. He starts telling me about his new leather jacket and the collar he just got. In exchange I tell him about the Docs I got and my new shirt. We're yapping away. "There's a really good show coming up on Wednesday, Would you like to go w/ me?" I respond, "yeah, sure who's playing?" "I think the Voo Doo Glow Skulls are, actually," and it all comes back to me.



supersonic noise by the one and only:

Sean Patrick McCabe

The last article I wrote for Extent was a little confrontational. In it, I screamed for a revolution where that we didn't bicker amongst ourselves, and that we got things really done, and all of that. It was written in August, and I'll tell you something. It's now April, and I will be perfectly honest with you and say that I didn't do anything really that productive all winter except for playing music, having my heart broken, and testing the limits of my sanity. So for all of you who read the last column and felt the flicker of motivation, please get in contact, I would love some.

A couple of months ago, while I was waiting for Kaiser LaCroiX to get this thing together, I wrote my column on the joys of being lucky enough to find someone that you love and that loves you and that you can stick with throughout the ages. Unfortunately some things went down that made me rip up that article into little tiny pieces. My life is a talk show topic waiting to happen.

Okay so it's that time of year again. The time when everyone feels a little antsy, a little springy, and things start to REALLY happen. You actually want to go out of your house, and you don't mind the weather. Bands start roaming around the country, stuff is being put out by the multitude and everything is good again. At least for me, because I love summer. Summer means no rules whatsoever. You can do whatever you want all day and all night. No rules. And when you have people to share this feeling with, well..I don't think anything is better.

Last summer was spent with the elite cult members doing many things, from going down the shore, to all day and all night parties to moving around to playing shows to whatever. crud got back together for the sheer fucking fun of it, I started a band called the mandela strikeforce that went on tour for the hell of it, and everything was awesome. There wasn't really any time for being bored or anything like that, because I always had someone there to spend the time with. It fucking ruled.

This winter hit us hard. The MSF broke up, crud's over, there's not as many parties, and the elite cult members aren't doing so hot together anymore. Some will blame it on cabin fever, but as much as I want to believe that's

the cause, I can't. And the unusual thing is that it's just us. It's not just me and my clique that felt it, but almost everyone I talk to recently has had some kind of problems with their friends.

"my friends suck" was what endpoint made famous.

Now many of you are sitting here thinking, "wait I have good friends" and this isn't to lay claim to the fact that they are going to dick you over anytime soon. This is about when friends just don't \*click\* anymore, and you're left holding the bag. It's about moving away from your friends and returning to find that you hate each other, for silly and serious reasons. It's about ten year friendships going down the drain, and in every case, nothing you can do about it except move on. Those days, those fucking days, and all of that. Guess what, it happens.

So why I am pouring this all out is maybe to get you motivated to check on your friendships. Are you still friends out of an habit that's hard to break or do you still feel the pangs of comaradory that you did when you used to build those forts and play dress up? Check to make sure, even if it means you tracking your friend down and saying hi. Because sometimes all a person has is their friends, and when they all go, things get that much harder. If you appreciate them in your life, tell them. If you really think that they get on your nerves, then set them straight. Spring cleaning time kids.

Okay enough of the emo bullshit. I'm going to drop some science and then I'll see you next issue. I would be a fool not to talk some shit while I have the chance. I played a little experiment on the straightedge email list and told everyone that George from the band Autumn died, then when people wrote back crying and all of that, I told them that George put me up to it. Either way the real reason I did it was simply because people take this email bullshit waaaaay too seriously. It's so easy to do what I did, and have it affect eight million people. The same with this zine that you're holding, you're reading my words and being affected by them. Punk rock taught me to make sure to think twice about everything. And for us, as punk rock kids, to take products from our own environment without still thinking twice would be silly. So check yourself before you wreck yourself.

This column might actually be a steady thing for me these days. I am also doing a zine called "Cartoons That Curse" that I am going to start when I get back from the Ink and Dagger tour. So send me things to review and all of that. Anything else you want to add, send them too.

Devil Children Unite,  
sean patrick mccabe  
314 N. 19th Street Philadelphia, PA 19103

# LETTERS

Upset? Pissed off? Furious? Frustrated?

Write!

Don't forget you can send us e-mail at [extent@tiac.net](mailto:extent@tiac.net)

## A post to the Extent Home page guest-book.

Why I like Ef? Well... in August I was at a show in Boston at the Rat and someone offered to sell me a copy of Extent for \$1.00. Unfortunately, I had no money. Seeing how down I was about this, the kindly Extent distributor gave me a free copy, instantly making my up to then fruitless life worthwhile. For the last couple of months I've been buying it pretty regularly. Fuck you, that's all I have to say.

- From: Beryl Reid  
[breid@freud.mec.edu](mailto:breid@freud.mec.edu)

## Our first ever hate mail...

Your a fucking prick.  
- Anonymous  
postmarked from Hampton Roads, VA

## A stoked dad.

Dear John,  
Your GREAT centerfold shot in ish #6 of a "Mystery Skater In Boston" turns out to be someone that I know very well. I recognized the dude right away because I have stacks of stills and videos of him. When you trained your camera on him you saw and captured the same natural, graceful, flight to freedom that I have seen so many times. This dude is worth knowing, no lie. Besides being a kick-ass skater who has been dedicated to the skate scene for most of his life, he also sports a pretty good brain. He's a second year student at Massachusetts College Of Pharmacy and is enrolled in the Nuclear Medicine program. To solve the "Mystery" of the "Mystery skater in Boston" his name is Josh Devin. I recognized him right away because he's my son.

Josh is a true hard core eclectic. He moves with ease between various systems, doctrines and sources, all the while keeping the same steady, graceful balance and freedom that you captured in your photo. That's what I love about you dudes. You SEE shit that most people my age (50) miss completely. Like I've always said to my son Josh, "Life's a trick man, just land it."

Dave Devin  
758 Palisado Ave.  
Windsor, CT 06095





# VICTORY RECORDS

In August of 1989, the debut 7" from a band called Inner Strength was released on a little known, fledgling record label run by a Mr. Anthony Brummel, named Victory Records. At this time, Victory Records was barely a force to be reckoned with in the hardcore scene, as the bands were usually Tony's friends and the label was at first just a hobby to keep him involved and busy in the hardcore scene. Times have changed for Victory Records and for Tony Brummel. Victory is a hardcore label, no doubt about that, but it is certainly no longer a small operation. Most full length releases sell at least 10,000 copies and to bands like Earth Crisis, who have believe they have a serious message to convey, the larger

distribution is very important. Bands like Earth Crisis now not only influence younger generations of hardcore kids, they now have the ability to reach outside of the hardcore scene. The popularity that Earth Crisis has gained with the help of Tony and Victory has gotten them in the national news with appearances in The New York Times, and on news shows like 48 Hours and CNN. Perhaps unknowingly, the bands that Tony chooses for the label, for better or for worse, serve as an example for the younger generations of hardcore kids to follow.

Until recently, this wasn't a problem for Tony, until he chose One Life Crew, now an admitted mistake on Tony's part. After the bands actions

at a recent hardcore festival, and pressure from hardcore kids around the nation, they were dropped from the label. In a postcard sent to hundreds, perhaps even thousands, of Victory supporters, Tony stated that: "One Life Crew does have a right to their opinions and actions, but Victory Records no longer wishes to have anything to do with this band as their ideas are not consistent with those of the label," Certainly, with all of the controversy behind the band and their lp, "Crime Ridden Society," kids have been wondering what made Tony make his final, and very difficult, decision.

Tony's personality is sometimes buried in the 80 hour work week that comes with running the label, and as an effect, many people wonder what he is really like. To describe him quickly, he's a down to earth guy who believes in hardcore and works hard to keep it going. But even that, perhaps, is a too simplistic description of a very complex and controversial figure in today's hardcore scene, and I figured the best place to start the interview was at the beginning.

**How did you get into hardcore and why/how did you get Victory Records started?**

I wouldn't want to bore anyone with the details but I started listening to punk/hardcore when I was 12 and ever since then I have been completely addicted to the music and subculture. I started Victory in 1989 as a way to put out records by bands that I was friends with. At the time there were no 'hardcore' labels in the midwest and I wanted to do my part. I was in bands (Only The Strong / Even Score) and I put on shows in the basement of a house that I shared with a bunch of friends (Club Blitz). Victory started purely as a hobby.

**Whatever happened to your band EVEN SCORE?**

We broke up in 1992... not much to say about it really. I still see some of those guys from time to time. Chuck, who was in every band I was ever in X-Factor ('88), Only The Strong (88-'89) and Even Score ( '89-'92) works here now.

**How is business lately?**

I hate the word business, it elicits such negative connotations. I don't consider myself a "businessman". I didn't graduate from college and I have no degrees. My hobby (putting out records) over the



years just took over my life. I quit school for it and eventually had to come to a decision between ending the label altogether to continue with school and work (I waited tables at the time). I chose to do the label. It was a very hard decision.

**Is it really difficult to make a living from Victory?**

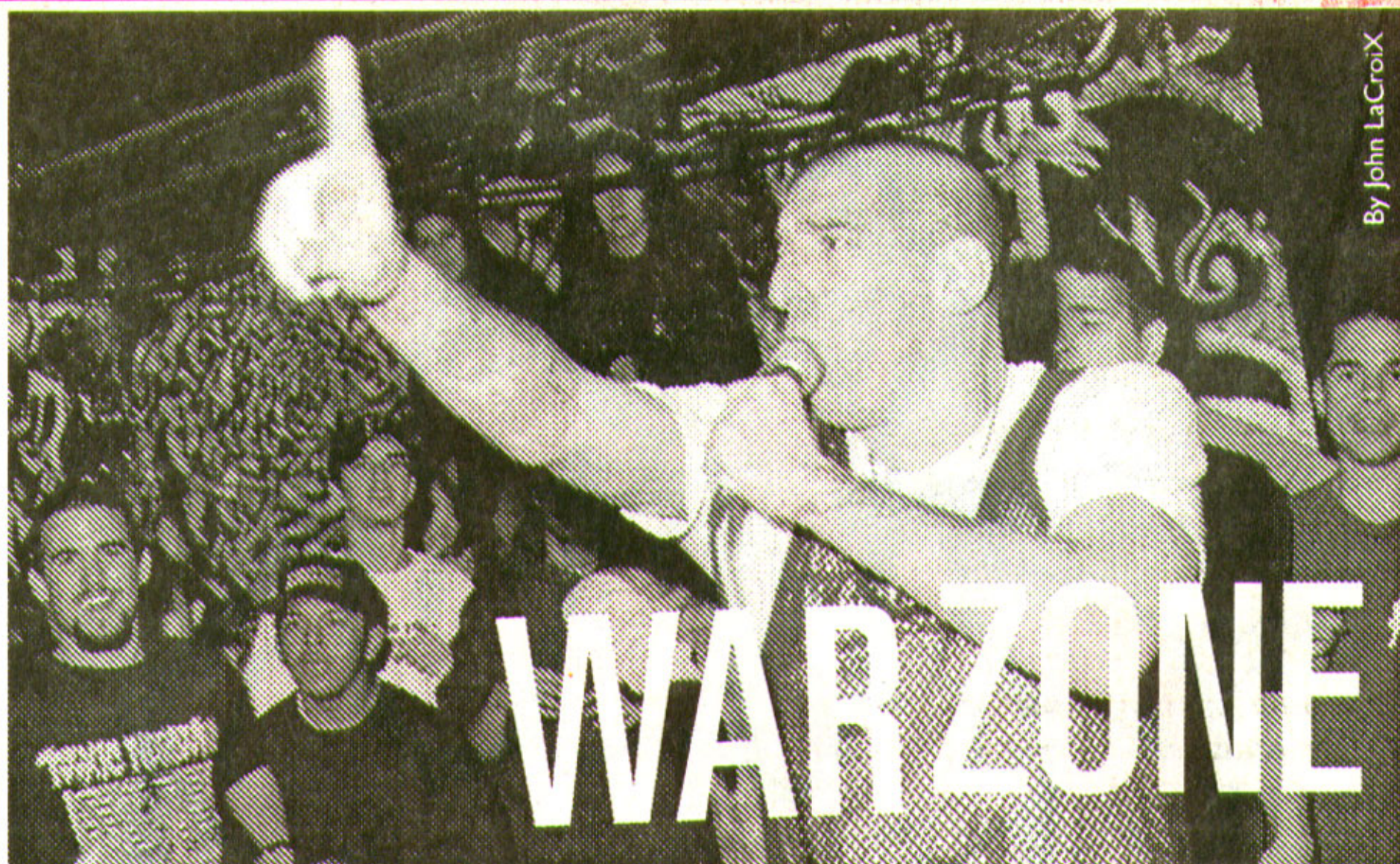
Definitely. I just figured it out and I make \$2.50 an hour. As a label who believes in our bands we try to do as much for them as possible and along with that comes a lot of bills, and of course the bills come faster than the checks. Things can get very stressful regarding money. Victory has no ties to any "major labels" and we are distributed solely by independent distributors. A lot of our distributors have trouble getting paid by the stores and of course this trickles down to us.

**I've heard people complain about Victory's prices being too high, but your bands seem to stand behind the pricing because they are well taken care of, aren't they?**

Every band on Victory is taken care of. We consider them our friends and we are their biggest fans so it's obvious that we are going to do everything possible to keep them happy. All our bands really want to do is play their music, record and tour, which I don't think is too much to ask for. This is hard to do though when you have rent, bills etc. to pay back home. My job is to make it as easy as possible for the bands to perform and concentrate on their "art" as often and easily as possible. We want to get the music out there. As far as being overpriced that is a joke. We pay our bands and our packaging supercedes the norm- I know our prices are very, very fair considering the amount of work and quality that each release reflects.

**What are some of your favorite bands? You seem to be supporting traditional hardcore, even when most people stay away from it.**

"Hardcore" encompasses a lot of different styles these days and I like pretty much all of these styles to an extent, so that will be reflected by what I choose to put out. The most important thing to me is the people in the bands. If I like their reason for doing what they do then that is sometimes more important to me than the music. You are correct though, a lot of people and labels have turned their backs on the traditional



By John LaCroix

hardcore bands which I consider a definite travesty. It's great to experiment and try different things on occasion but the foundation and origins should not be forgotten. Some of my most listened to records to this day were released over 10 years ago- (Negative Approach, AF - "Victim In Pain", Cro-Mags - "Age Of Quarrel" all early Bad Brains, Minor Threat...). Of course I like what the new bands are doing today but the old stuff and in particular the "old style" still gets me very excited.

**A lot of your bands are kind of controversial, how has that affected you and your label? What happened with OLC?**

Integrity has always been controversial. Earth Crisis is controversial too. I am

interested in bands that have something interesting to say. I don't think that makes them controversial. I am not interested in bands that sing about flowers and forests and self indulgent "I lost my girlfriend" rubbish... we are a hardcore label and hardcore is controversial. I decided to part ways with OLC because I just was not into the band anymore- the way they conducted themselves and their message. The record was selling very well but that is not why we put out records. We put out records by people we believe in and no one here (as well as a lot of the bands on the label) believed in them (OLC) anymore.

**How do you choose your bands?**

I put out stuff by bands who play music



By Brian Cleveland



that I like. But as I said earlier the people are important too and if I didn't like a band as people I would never put their record out. I consider all of the bands on Victory friends and they treat me the same. I would have it no other way. If the friendship factor ever disappears so will the label.

**Who's your favorite band on Victory?**

I like all of the bands in their own way and for different reasons. However, I would consider myself all of the bands biggest fan.

**Do you adhere to the same beliefs as your bands, who are mostly vegan and straight edge?**

Yes, but I'm not fixated on these things. A foundation is very important but it should be used to build off of to make yourself a better person.

**How has being in the public eye affected your personal life and relationships with other people in the scene, like with Ben Weasel?**

I really have no idea what you are talking about here because I really do not have a personal life. Victory is my life, for better or worse. I am not really that interesting of a person. What is scary though is that some people's lives are so pathetic that they would need to invent rumors about somebody as inconsequential as me. I'm just a person like anyone else. I make mistakes, I fuck up... and for risk of getting emo when I do hear some bullshit that someone made up it hurts because I try my hardest to do a good job. I put a lot of effort into Victory and have made a lot of sacrifices in order to this so when someone starts slinging mud I take it personally. The thing with Ben Weasel happened like 5 years ago and is water under the bridge. I've talked to him since then and I think we both have mutual respect for one another.

**There are a lot of rumors about the Ben Weasel incident, what really happened?**

The incident started when my old housemate Matt Berger (ex Worlds Collide singer) threw an ashtray at Ben Weasel after he kept dissing straight-edge kids. I guess Ben thought I did it so he jumped from the stage and attacked me. He was drunk and kept punching me so I took him out and left the club... in retrospect it was all really funny but the guy was being disrespectful so he got what he deserved. I was acting in self defense. You asked me the ques-

tion so I answered it however, violence is not the way to solve problems and especially at a show where people paid money to have a good time.

**What really bums you out about the hardcore scene?**

Well, I just indirectly answered that one... hearing negative comments, rumors etc., working long hours, no personal free time, trying to pay the bills on time... but at the same time there are plenty of good things like not having to work for someone else and meeting new and interesting people from around the world. If it wasn't for Victory and for Hardcore I would have missed out on a lot in life and in this respect

I consider myself extremely lucky. Hardcore- the music and the people is a great thing and it should be embraced and cherished.

**When will you quit?**

When the passion disappears, when there is nothing left to be said, when the challenge is over.

**Where do you see yourself in 10 years?**

Doing the same thing I am doing now.

**Victory Records**  
**Po Box 146546**  
**Chicago, IL 60614**



By John LaCroiX

# EARTH CRISIS



# **FASTBREAK**

**DON'T STOP TRYING**



**CONNECTICUT HARDCORE**



**Five kids that look like your little brothers take the stage, they've got big kid guitars and X's on their hands. No bullshit here, they know where they stand and they get right to the point. They let you know what they are here for... to have fun. The kid with the mic is a reminder of maybe an adolescent Tommy Carrol, bouncing back and forth across the crowded stage. They are Fast Break, just like it used to be, only younger. (pics by Erin Murphy, interview by John LaCroix)**

**How do five young kids, all under age, get into music that's past your time?**

Steve: Older kids mostly

Don: Kevin.

Steve: Pat's older brother, Kevin got us into all that stuff, and we liked it a lot more than the other stuff we heard, so we went with it.

**But what made you want to play this style?**

Steve: Well, none of us are really into metal at all, and we're all straight edge, so we figured this would be the best route for us to get our frustrations out.

Don: Everything about it is just great.

Steve: ...positive and were not into like, "oh, our bleeding hearts," and that stuff, were just into like basic stuff.

**Have all the member always been straight edge?**

Steve: Actually, Chris smokes cigarettes. He's new, so, I'm still used to saying all of us are straight edge.

Don: Everybody else is straight edge in the band and always has been.

**So that's not a problem?**

Don: I don't think so.

Steve: Not really, we give him hell about it. We just really needed another guitarist and he was a very good friend of ours.

**What's the connection between you guys and Cornerstone?**

Steve: I played guitar in Cornerstone for about a year, and Pat's older brother, Kevin, plays bass and Tyler used to be in Cornerstone for about a year.

**What's the main objective of Fast Break?**

Steve: Just have fun, as much as possible. Spread our message, which is... Pat writes all our lyrics and we all believe in the same things, just be positive, and

do something with your life and has as much fun as possible.

**Have you had trouble, all of you being in school, getting the band going and getting to shows?**

Steve: That's kind of why Tyler has to leave the band. He does a lot of other stuff in his life and he doesn't want the band get in the way with other stuff. I respect him for that because he's got a lot going for him. He's a really good hockey player.

**Hockey player? Not Basketball?**

Steve: No, I'm the only basketball player.

**Did you get the name from the old zine or the Basketball term?**

Don: I don't think it came from the Basketball term, we just kind of thought it up.

Steve: We were actually recording our demo and we decided on it because we had a bunch of other names that we weren't sure of.

**Pat, I remember when I called, your mom said you were doing your homework and you couldn't talk.**

Pat: That happens.

I'll go up to my room after dinner, of course, we all sit together, because I am young and it's a suburban family, I'll go and do my homework and my mom doesn't let me pick up the phone and I do most of the booking for the band so I'll get all these calls and I'll have to call all these people back. The biggest thing is the phone bill cause I am always calling someone back because my mom's restricting me from the phone, and managing my time for me.

**That must get kind of embarrassing.**

Pat: Oh, I know it.

Steve: He owes Tyler 60 bucks, but he can't pay him cause he's gotta pay the phone bill.

Pat: I owe him for a hi hat stand and a pair of Vans.



**Tell me about your problems with some violence at a recent show?**

Steve: I don't know who any of them were really but, a riot broke out for various reasons, because a kid from Connecticut I guess started something with someone. And a riot broke out and I was just standing back against the wall trying to stay away from everything and I guess someone thought I looked liked someone and just started clobbering me in the head with something, like some metal thing, I don't know



what it was. That was pretty much it. There was blood and everyone was running around.

**Are there any bands around today that you like?**

Steve: Newer bands like Mouthpiece, and a band called Floorpunch from New Jersey, Ten Yard Fight.

**Older Bands?**

Steve: Gorilla Biscuits, Youth Of Today, Wide Awake.

**What are your plans?**

Steve: Were supposed to have a 7" out.

Don: On Third Party Records.

Steve: That was supposed to come out in November, but hasn't happened yet. Hopefully that will be out soon and we have 5 or 6 songs after that, that we haven't recorded yet. We'll be looking for someone to put that out.

Pat: I guess we wanna keep writing, we wanna find a new drummer that plays real fast, we wanna get a 12" out, that would be great. We wanna kinda bring back the old spirit and the crowds, the dancing or the pile ons, sing-a-longs... finger pointing. We wanna see more of that at shows just by playing and people pick up on it, cause that's what's been happening in Connecticut. We just wanna keep going and I guess that's it.

**Do you think you can turn around the way Connecticut started getting, being all metal mosh and stuff...**

Pat: Like the kick boxing at shows...

Steve: I think as we get older we will, but right now, there's still a lot of kids that are older than us and they don't like us...

Pat: Because were young.

**So, you think you get discriminated against for your age?**

Don: Yea.

Pat: Especially with a certain crowd, a New Haven crowd, they don't take us very seriously. We just some kids playing too fast for them to do their karate kicks.

**Do you ever try to play so fast just so that...**

Pat: they don't know what to do?

Yea.

Pat: We plan out some songs like that, just to rip through it and their dumfounded by it. We see it in the crowd, kids are like, "I don't know what to do?" They

seem to like it sometimes, open their eyes to the older stuff. Kids come in the scene and they hear like the slow metal edge bands, and sometimes they see us and they get interested in the old Revelation stuff.

**Present day, there's not a category for what you play. On the east coast there's only like 4 bands and they came out all about the same time.**

Steve: The thing that bothers me the most about shows, I noticed kids will get scarred and make a big circle and it get's bigger and bigger. You know, move up! Pat: There's one kid in the middle doing all his moves and everybody's watching him instead of the band. It's like a high school dance, when some guy would go breakdance in the middle and everybody will go circle around him.

**What do you want to do besides the band?**

Steve: I don't know really... go to college, play in a band as long as I can. Not sure what I want to do in college but... Just basically be involved in hardcore in some way, as long as possible.

Don: I want to keep doing this as long as possible, I don't even know about college.

**Do you think a lot of people are gonna give you shit cause you're young now?**

Don: Yea, I've been hearing that.

Steve: Everybody's trying to tell us that when we get to college that it'll all be over, but...

**What do you think?**

Steve: I don't think so.

Don: I really, truly don't think so. A lot of people have said that in the past,







but not anymore.

Steve: In our high school there's a lot of stuff going on that is so readily available to everyone and all of us are so far from it, I don't think I'll change in 2 years just cause I go to high school.

**Not saying that you will change, but you'll see people you never thought change. There's a lot of kids now, but half of those will be gone and you'll be the old school kids. Have you seen that yet?**

Steve: Not really, because were still so young to it, that like everything's new to us everyday, pretty much all the shows we play there's always new bands, there's always new kids. I haven't really heard much about kids my age losing it yet, when I do it's gonna be weird I guess.

**What does hardcore mean to you?**

Steve: I don't know, it's just like the music and just having fun. I'm not too into like "fuck the world" stuff but like, I just do it to have fun, and play shows, be with my friends... and get away from all the crap in my town.

Don: I'm having the time of my life and I know it wouldn't be this way if I was stuck in Bethel.

**Are You guys gonna tour?**

Steve: We'd like to, maybe not this summer because most of our stuff hasn't been very distributed much. We'd like to play some shows not too far from here. Problem is, were real young and it's hard.

**I remember when I was your age, I used come home with a torn shirt and bruises and everything and my mom could**

**never understand. Are your parents pretty supportive?**

Steve: Pretty much, my mom is like scared of everything, pretty much, that I do just because she's a mom, I guess. I try to explain enough about it so she doesn't have to worry, but she still doesn't understand the whole straight edge thing cause she sees so many kids like my older brother and his friends, so she had a bad... not a bad experience, my brother's a good kid but, seeing what went on in high school, like my mom was a teacher in high school. She can't understand why I am the way I am, but I guess she's happy for that. I know my dad used to be in a band, totally different, but he played in a band when he was my age, of course, that was a long time ago. But he's just proud of the fact that I'm in a band. He's happy with that. I'm sure he hates our music, but he doesn't mind that I'm doing it.

Don: My mom is 100% supportive and I am really grateful for it.

Steve: Otherwise we wouldn't be doing what were doing right now. Don's house, we pretty much just invade all the time.

**I think it's really cool that you guys play this kind of music. It's just like the days when there really was hardcore shows.**

Steve: It's like an honor for us, for people to say that.

**Is there anything else you'd like to say?**

Pat: I don't know, I just wish people would give us a chance cause were playing what we like and what we feel is real hardcore. Don't shrug us off cause were young and don't shrug us off cause we play fast. Cause if you really take the time to listen to it, you, might realize that it's true hardcore. It's something the means a lot to... I can say, the whole band. The energy and 3 chords and a kid running around is great.

**FASTBREAK**  
**DON'T STOP TRYING**

**11 Roberts Drive  
Bethel, CT 06801**



# Worst 9 / Best 10

BY CHRIS CANNON

Rarely, if ever, are records in top ten/worst ten lists judged by the artwork that conceals them. All too often, a record's packaging can trick the kids into buying shitty music or neglecting something truly great. Remember, there's no shortage of bad bands with equally bad album covers, but it's a rare treat to find a great cover that lives up to the music that it promotes. There's a reason why A.F.'s "Cause for Alarm" and Ignition's second album are still in my collection, and it's not the music... Without spewing out some artsy-fartsy doctrine or being overly condescending- I present the list of unexpected surprises and crushing disappointments in record collecting. Read on...

## Henry Rollins- "Hot Animal Machine"



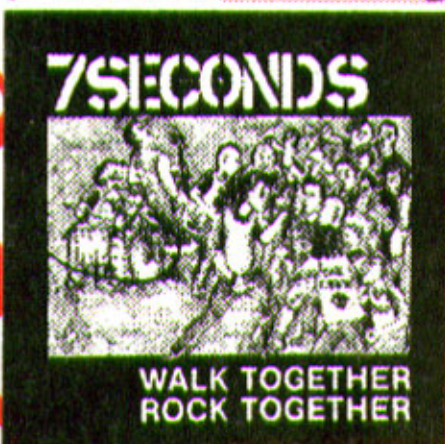
When ol' Hank left Black Flag behind, it appears that he also left behind the good sense to use Raymond Pettibone for any future projects. The crappy second-rate scribbles are done courtesy of Mark Motherbaugh, who should've perhaps spent more time writing better songs for Devo than humoring us with his talentless drawings.

## Heroin-1st 7"



If this record came out in 1987, I'm positive Schism would have given it an equally glowing review...

## 7 Seconds- "Walk Together, Rock Together"



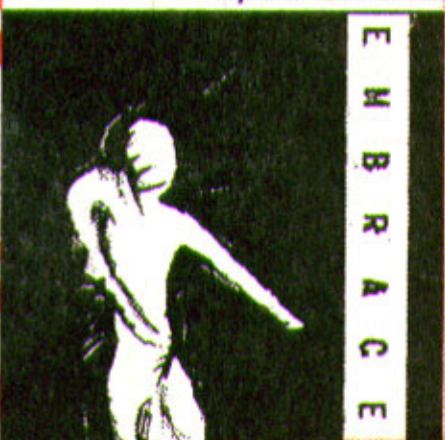
There's a reason why photos are used to display bands in action. Perhaps its to avoid drawings like this one. Not only does everyone in the band and the crowd look like a complete moron, but there's no action, no dancing, no diving, no fun. If only they used the shot on the insert showing our man Ray Cappo singing along...

## Battery/Ignite split 7"



A landmark in Photoshop mastery from the fine folks at Lost & Found. Pure Genius- superimposing members of both bands in the same photo! I bet the creative team at Dischord are kicking themselves, wishing they had come up with this idea first. Check out the Citizens Arrest cd for more computer wizardry.

## Embrace- l.p.



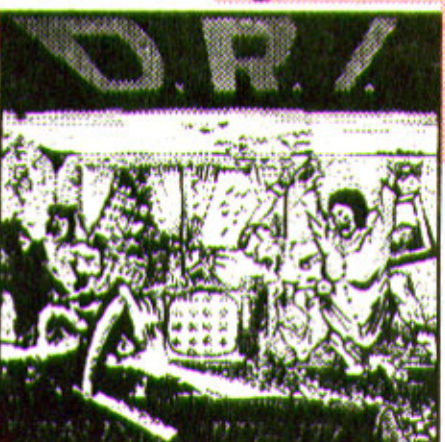
To quote Alex from Schism #7, "...it looks kind of like my dog Torkel drew it with his left paw while he was wearing a pair of dark sunglasses...very dark!" That held true then, and it holds true now. Even the Rites of Spring cover is better.

## Wide Awake- 7"



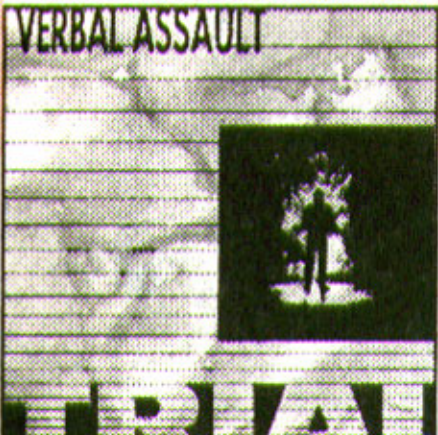
If you're in a band such as Wide Awake and choose not to use a photo, at least liven up the drawing. You know- have an intimidating muscle-bound straight edge warrior instead of having your friend pose for you by lying down on a couch trying to pass it off as a heroic jump. Or better yet, go the intentionally funny route and illustrate the Posi-Machine part II.

## DRI- "Dealing With It"



A brilliant rendering of a modern-day apocalypse or another dirty rotten drawing? To be fair though, at least its a shitty punk-rock drawing instead of the shitty heavy metal drawings on their never-ending stream of horrible records that followed this one.

## Verbal Assault- "Trial"



A miserable attempt at being "deep" and soulful that misses by miles. Let the incredible music on this album do the talking.

## Econochrist- "Ruinatation"



If I have to explain why this sucks, then chances are you're too young to comprehend this article in the first place

\* within my own collection

worst nine covers



# Record Covers\*

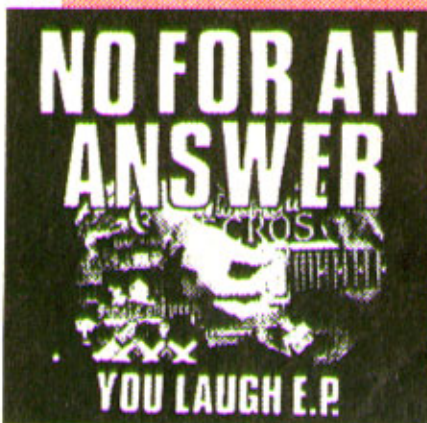
best ten covers

Slapshot-e.p.



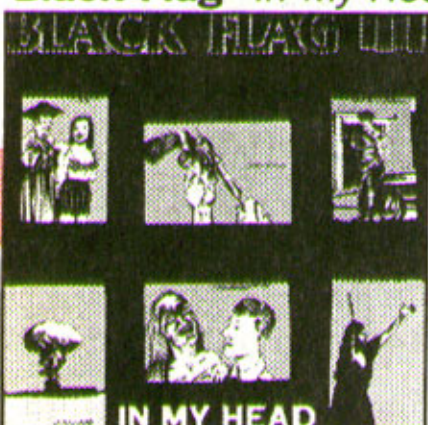
Fucking brilliant...no photos, no pretty colors, not even the band's name. Just an eerie mask challenging you to a listen. It's also the best-looking mask Slapshot ever had before regressing into "Mighty Ducks" cartoon nonsense. So basic and stripped down, we don't even know who to praise with credit.

No For An Answer-"You Laugh" e.p.



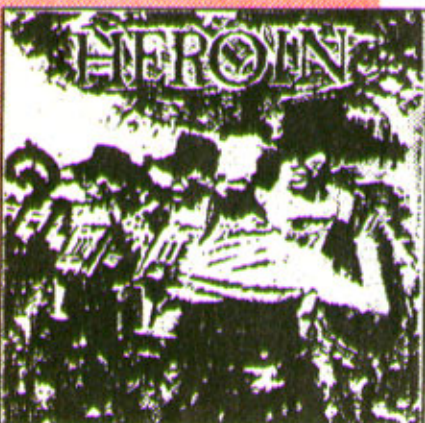
The cover pretty much sums up hardcore for me: big bold type, chain around wrist, X on hand, plaid shirt, and a guitar plastered with other bands' stickers. It kind of has that Teen Idles feel to it as well. Plus, they even go out of their way to write "e.p." just in case the consumer would mistake it for an l.p.

Black Flag-"In My Head"



A Raymond Pettibone masterpiece! (My War being another) Not one, not two, but eight different, frantic, paranoid drawings on one cover. Those bars will remain one of the best and most recognized band logos ever. An "A" in the school of hardcore...

Heroin- 2nd 7"



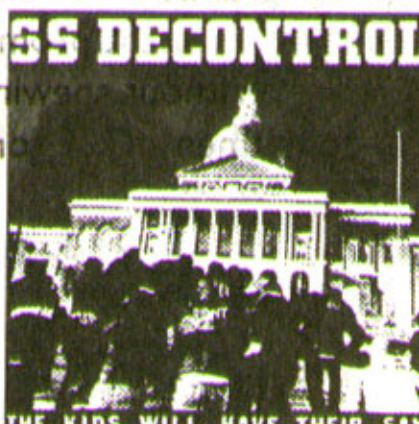
Gravity Records #1, and the predecessor to a million shitty emo bands with the DIY "homemade" silkscreen look. It's simply a brown paper bag, slightly burned at the edges, with barely legible lyrics, yet its original and just plain cool to look at. As a side note, it took me about 5 years of owning this to discover human beings in the chaos of the cover.

Nation of Ulysses-"Play Pretty for Baby"



Perhaps not hardcore enough some and too "funny" for others, this is one of the best record designs to grace my collection. This is the graphic embodiment of the Ulysses Manifesto. Their attention to detail astounds: from the thin lapels to the upside-down exclamation points. Revel in the action shots, soak in the comic-book ad lyric sheet, and let Ian Svonious charge you with 50,000 watts of good design.

SSD-"The Kids Will Have Their Say"



Thanks to this album, I literally can't walk by the State House here in Boston without thinking of this triumphant photo. Possibly the originator of Collegiate typeface for straight-edge hardcore bands. This record documents a time in history when "the" preceded "straight edge" as sported on the back of Al's jacket.

Bad Trip-"Fear and Loathing"



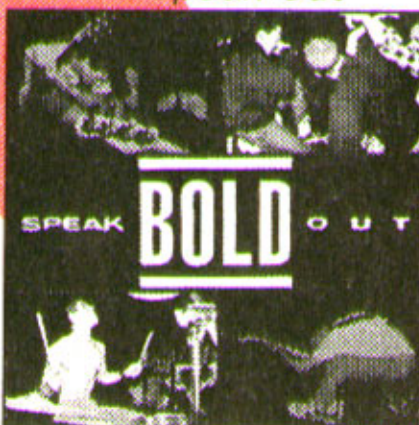
What's going on here? Freaks with upside-down heads made up of collaged newspaper running around? Why it's a Jordin Isip illustration (see the last issue of Extent for the Isip exposé) depicting the inner-most lyrical intentions of Bad Trip. A great example of how a mediocre band can boast a beautiful cover and trick people into buying it. Worth owning just for the cover art.

Minor Threat-"Out Of Step"



A nifty lil' drawing courtesy of Jeff Nelson that lives up to the band's dogma. When I was 15, trapped in high school, I felt just like that black sheep (and still do to a lesser extent). This album harkens back to an age when all hardcore kids were nerdy misfits or misunderstood sociopaths, not the hip ravers and scenesters seen at shows today.

Bold-"Speak Out"



Shitty recording, great packaging. Colorful, squeaky clean, and simple-just like Bold themselves. A gatefold cover, easy-to-read type and each member gets a few action shots- this is the epitome of late '80's posi-youth crew record design. The ying to Slapshot's yang.

Dead Kennedys-"In God We Trust, Inc."



One of Winston Smith's best collages ever for Alternative Tentacles, working perfectly with Jello's bitter, sarcastic lyrics. I almost hope we can get Dole, Buchanan, or David Duke in office just so the world can see more bands and record covers like this one being produced. Take note, this came out long before and is way more thought out than just about anything Profane Existence or any other "punk" label has ever released and has something they don't: a sense of humor.





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# RIC



# Inside the mind of Strife's loud- mouth frontman.

Pictures and opposing viewpoints by John LaCroiX

It's a cool summer night, like any in the suburban town of Moorpark, California. At the home of Rick Rodney, vocalist and frontman of STRIFE. It's late and the CIV video was just aired on MTV. Of course, it strikes a long and confusing conversation. I yell to Rick's little brother to get a tape recorder. I tape the tab on a mix tape I brought for the flight home, I hit record and let the conversation take it's course. After almost a year, I finally realize exactly how perfect of an example that this tape is. Just a casual late night conversation between two kids. Plenty of overly opinionated views, and lots of hearsay. Nothing here is positively fact, and that's the beauty of it. With no intention of doing an interview, everything that was said was completely spontaneous. I search to find the tape, put it into a tape recorder and start typing....

Me: I really thought I was gonna throw up on myself.

Rick: What at CIV? I liked it I thought it was cool.

Me: (dirty look)

Rick: I think it's cool.

Me: Hardcore bands should not be on a major label.

Rick: They're not.

Me: They're not?

Rick: No one should work for a major corporation.

Me: Wrong.

Rick: It's Wrong, Corporate money sucks.

Me: A corporation made your Strife shirts, your Strife shorts there, your Burn shirt.

Rick: Exactly. So why can't they make bands? Why can't they provide a means to where a band with something positive to say.. I'm not saying that CIV is a totally positive band, they have something to say... I don't know enough about CIV. This is for sake of argument, I'm not saying major labels are the right way to go. It's purely for the sake of argument, just to piss hardcore kids off. But say if CIV has got a positive message, says "kids, stay in school, don't do drugs, be vegetarian" Ok? What's wrong with that band using a major label... using a major label!, quote unquote, "using" If they are smart they can use it to their advantage. Using that major label as a means of reaching tens of thousands of more kids than they would being on Revelation Records? What's wrong with that?

John: Well, I don't think Revelation Records is all that different.

Rick: Revelation is the label that they were on before.

John: No. CIV was on Atlantic before they were on Revelation.

Rick: They were on Atlantic before they were on Revelation, they put their 7" out on Revelation to get the hardcore market.

John: Yea, because that was part of their deal, with Atlantic.

Rick: Yea, that is how Revelation works a lot now. But, I don't know that for sure. But, I knew that was true already.

John: Let's change this, let's say this is Strife.

Rick: Were on a major label?

John: You have no choice how much your shit is sold for, you are forced to play shows you might not want to play...

Rick: That's not really neither here nor there because when you sign to a major label, let's say Sick Of It All, they make pretty much all their own rules. They say whether they want to play shows or not, they do that when they draw up a contract. You don't think bands draw up contracts with indie labels?!? It's the same thing, if you draw up a contract with a major label. You say, "you know what? Look! This is how it is." The major label can look at you and say "well were not gonna do it that way", you say "Fine." You know. When you compromise your beliefs and your views to achieve monetary gratification that's when you sell out. It's not when you say, "this is how were gonna do things, were on your label" That's not selling out in my opinion.

John: So it's not selling out when you were in a hardcore band that people believed in for 5 years, then you drop out of the scene completely, then when a guy like Mike Gitter says, "hey, if Wally writes the music I bet I can get you on Atlantic"

Rick: you know this for a fact?

John: no.

Rick: Before we look at any "facts" about the hardcore scene is that the hardcore scene is based heavily on rumors and hearsay. That is the only fact that I truly believe in.

John: Supposedly Wally started this band, right? He wrote all the music.

Rick: yea.

John: So Wally starts this band just for fun, he thinks he's gonna put it out on Revelation, under an alias or whatever he has to do to make it legal. So he does it, and Gitter says, "No, I can make this a major label thing." They work something out with Wally, so Wally is not really in the band anymore, but he writes the music. They say, well, we gotta pay Revelation to put out the 7" first. I don't know the facts. But I know that Civ, himself, Anthony Civarelli, gives no shit about hardcore or anything.

Rick: How do you know this?

John: You listen to them talk. He says, "this one's for the kids... ha" he laughs. You know. They are goofballs. To them it's a joke. They are gonna make tons of money.

Rick: I'm not saying that it is a joke, it's not a joke. I don't know for sure and one thing I've learned about the hardcore scene and one thing that

I have learned about being in a hardcore band... especially being in a hardcore band that is "semi-successful" in the hardcore scene.. is that don't listen to what other people say listen to what you say about it. If you are a hardcore kid and you like CIV, then listen to CIV. If you like their music. If you like Green Day, if you like Offspring for god's sake then listen to it.

John: Why should you support somebody who is stabbing you in the back and treating you like a shithead? They are just laughing in your face.

Rick: It's the same thing when like all these straight edge kids or all these hardcore kids or these punk rock kids or whoever, come up to me and say, "Man, your door price was 8 bucks tonight. That's outrageous. What the hell are you doing? This is hardcore, it should be 5 or under. Those are the same kids, that the night before, went to a Slayer concert because Slayer is so friggin cool! ... and paid \$22 to get in general admission. To mosh with a bunch of drunk kids and beat the shit out of each other.

John: If you're talking about punk or hardcore music, why should you support "punk or hardcore" music from a band that doesn't give a shit about it. When I got into hardcore, I liked it because hardcore bands cared about me as much as I did for them.

Rick: Do you listen to bands that aren't hardcore bands?

John: Yea.

Rick: Then why would you support them and buy their cd, because they don't have the label hardcore?

"Oh, well their not calling themselves a hardcore band so their not actually selling out"

John: You know there's a big difference between Strife and The Smiths. If The Smiths sounded like Strife it would still be a different band. Civ is not a hardcore band, Green Day is not a punk rock band.

Rick: Is it possible to have a punk rock band on a major label?

John: Absolutely not.

Rick: You don't think Rancid is a punk rock band?

John: Their not on a major label. Their on Epitaph.

Rick: Oh, yea, that's true.

John: Which is pretty close.

Rick: Which is pretty close, but it's not.

John: Rick, if you started caring more about the review in Rip, than you did the ratty little kids.

Rick: I care more about the kids... see, when we went on tour with Sick Of It All

in Europe, we played for an MTV crowd, because Sick Of It All is bigger than god in Europe. Whether they want to be or not, they are, and they have chose to



further this. They go to Europe because you don't get screwed over like you do in America, and because it's a good overall scene in Europe. We played for an MTV crowd.

Our first show was in front of more kids than we've probably ever played for in America. I was nervous as hell. I got up on stage and was like "Shit dude, are we gonna play good? Are these kids gonna like us?" After the first show, I realized that these kids like us, not because of the band we are, but because, were an American band and we play fast, hard music. Because were a hardcore band from America. I'm sure there were some kids who knew us and liked us for the message we try to convey, but pretty much, every kid was there just to mosh and do whatever, and dance and play the part as seen on MTV.

John: That's like reducing it to a...

Rick: It's generalizing. But after I realized this, we could do no wrong in Europe. I felt that we could do whatever we wanted on stage. We could dance around naked and fart, and play the music we did, but the kids just wanted to dance and mosh. You know what I mean? After I realized this,

your zine says.

John: But in Europe it's a different story?

Rick: No, no, I'm more worried what European hardcore kids think about our band than what MTV generation kids think about our band.

John: So you're just saying that MTV generation kids in Europe can accept Strife

Rick: ...as mainstream,

John: but in America

Rick: ...they can't. You were saying that "if you cared more about what RIP said about your record than a hardcore zine, then you know that you sold out. Is that your point?

John: No, I'm just asking.

Rick: No, I don't care. I could care less about what RIP said. I think that it's cool that they reviewed our record. I'll be honest about that, because there is a part of me, and I think that everybody who has been in a band has a part of themselves that thinks how far you can take this. There are people that say "fuck that, I'm only gonna play for five people, and I don't want anyone to dance." Ya know, Downcast used to say "we don't care if we sound good, or what you think of us, so long as you hear

be burned out, because I don't think that I have touched that many people. If my sole purpose of being in Strife was to change the world, I would have quit a long time ago, because I can't change the world with Strife.

John: So what is your main goal?

Rick: That was my sole purpose, to change peoples lives, but that was not my only one. Another one was because I enjoyed it. I enjoyed the fun, the energy. I enjoy stage-diving, I enjoy dancing on the floor. I enjoy going crazy, having a good time with the kids, coming together. I enjoy the fact that I can go to New Mexico, New York, Boston. I can go anywhere in the world and see someone in a Snapcase shirt, or a Victory shirt, or a Youth Of Today shirt, and say to them "hey, you like these bands, too? So do I." What other music scene can you do this in?

John: You can not do that.

Rick: You can do it. I have done it. I do it, and the reason that you can do it is because you believe in it. The kids that can't do it are the kids that let all of the bullshit and politics surrounding it shape and mold how they think about things. I am

like an idiot. Because I don't wear baggy pants, I wear tight ones instead. Because I don't fit the mold. Some people may think that I am a dork, but these are the same kids that are going to drop out, these are the same kids that are living an image, and not the reality of hardcore. I personally think that I live the reality of hardcore.

John: What is the reality of hardcore?

Rick: Being yourself is number one. Listening to the music, supporting the bands, going to shows, doing zines, being in bands is number two. Hardcore is the realization that in this fucked up area, generation, society, there can be a difference, there can be a change on a personal level. That means you and no one else. You can't change the world, you can only change yourself. And basically that is what hardcore is to me. It is the waking up to the fact that things are crappy around me, I'm not going to live that way, but I also listen to this type of music.

John: The way it sounds is you can't change the world, but you can only change yourself.

Rick: You can change the world, it is not impossible to change the world, but you must change yourself first. Live by example



I didn't get nervous anymore. We would come up on stage with two thousand people waiting for us to play, I wasn't nervous at all. I stood up on stage as confident as I have ever been in my life, because I knew that when the first chord was struck, that these kids were going to be like "...right on, this is punk rock, go crazy." But then when we would play a hardcore show in Europe that was put on by hardcore kids, and there were fifty people there, I would be up there on stage shitting. When we go back East, no matter how many times we have played back east, if we play Boston, or Connecticut or Rhode Island or New York or wherever, or California. When I get on stage I am scared shitless, because I want these kids to like us, because these kids give a shit.

John: So you're saying that European hardcore kids generally do not give a shit.

Rick: I'm not saying hardcore kids, I'm saying MTV hardcore kids. It's just like when you or I bought our first record, say Minor Threat (phone rings). So I am saying is that it could never happen, being in the band that I am doing, the music that I am doing, that I would care more about what RIP says about our record than what

what we are saying."

John: So, that's a lie?

Rick: I don't think that's a lie, but that's not me. I respect their opinion, I respect what they believe in. But that's not me. The reason why I started a band, I believed in something, I believed in straight edge. I believed that I could make a change in everybody's life that it effects. Because it effected my life. I was doing drugs, I was a totally different person than I am now, and straight edge, the music, the scene, the kids, they all changed me into who I am now. So I felt like I wanted to start a hardcore band, a straight edge band, because I wanted to touch somebody the way it touched me. That was my ultimate goal. And that goal has been achieved, basically, in the letters that I have received, and the people that I've talked to. When a kid comes up to you and says that the lyrics that you write, and the music that you play has changed their life forever, there is nothing better than that in the world. That is the ultimate achievement, as far as a band, that I wanted to do, but that is not everything to me. If that was everything to me, if my sole purpose was to get on stage and effect peoples lives forever, I think I would

a human being, and I follow trends just like everyone else does, and it has gotten so trendy to be, like, "I am a hardcore kid, I'm so unique" or whatever. Everyone has bottled themselves up in the hardcore scene.

John: How could you blame them?

Rick: I can't, but it is their own fault and everyone around us that is in the scene. The reason the hardcore scene is the way it is is because of hardcore, not because of Green Day, not because of the Offspring, not because Civ is on MTV. That is not why the hardcore scene is dilapidated. Because before these bands got onto major labels, it was dilapidating or diffusing itself. What we have to remember as kids in the hardcore scene is that we are human beings, we are not perfect. Just because we wear an X on our hand does not make us any better than anyone else. It just means that we have changed. It means that we have made choices for ourselves. Ourselves not anyone else. The thing that you have to realize is that, someone may call me a dork because I say "hi" to all of the kids at the shows, or someone may call me a dork because I dance different, because I don't clap my hands and do karate kicks, because I sit there and groove or freak out

and spread your message in a positive way. Communication, education is the key.

So what you said was wrong, you can change the world. You can change the world, but you can't change the world, if you know what I mean. Do you know what I mean? It's like, hardcore has had a great impact on our society. It has, whether people want to admit it or not.

John: Huh? What?

Rick: I think it has.

John: What has hardcore done, besides create its own society sectioned off from the rest of society. A society that is destroying itself quicker than American society?

Rick: Yeah, I know, that's because it's on a smaller level. You have a lot more closed mindedness involved. But then again, you also have kids like you and me, and like Aaron, and maybe even my little brother, who might not listen to the same bands, but I have talked to and he's just been around me and he knows what hardcore is about. That you will never, even Civ. If you say Civ doesn't give a shit, I still think Civ may be a vegetarian. I think he is.

John: Maybe.

Rick: What made him a vegetarian?



Hardcore, probably.

John: No, hardcore didn't make you a vegetarian. If hardcore made you a vegetarian, it was because you were following a hardcore trend.

Rick: That's what hardcore is, a trend. You didn't get into hardcore because you were like "Oh my god, here is a complete separate society, and it wants to change everything." You got into hardcore because punk rock was different, punk rock was rebellious.

John: That's not a trend.

Rick: Your friends were probably into it.

John: No.

Rick: You were the first one you know that got into punk?

John: No, I was a skateboarder and I heard punk, and it attracted me, because there was nothing unattractive about it. It was absolutely different than all of the shit. First of all, I was a skater. Skaters are not football players in middle school.

Rick: I heard Weezer is a conglomeration of a major label, (in response to a Weezer video coming on the television) put together by a major label to make money. They're a good band, huh?

those same kids. We played with them in Syracuse in front of 150 kids.

John: But they don't give a shit about them.

Rick: They might not. I am not saying that they do, but I am saying that they were there, they played. Maybe they were covering their asses, saying "If anything, we need the hardcore scene to fall back on to cover our asses. So we're going to cover our asses by playing a few small shows with a piddly ass band like Strife, that we know will draw kids." Or whatever, I don't know.

John: The thing is, when they play the smaller shows with bands like Strife, they are just trying to take your audience. They are trying to take them with them all of the way, and when they go to the major label, they want to get all of the mainstream MTV people together, just like all of the other hardcore kids started. Here is something different. Here, you listen to this before everyone else. Because that is the new thing, so they're going to use the name of hardcore to gain their success, and what they're doing isn't even close to hardcore. That is why Civ deserves zero respect. Because they are going to market hardcore, and every major label in the next year is going to marketing hardcore. And not one

Rick: That's the key. I want hardcore to be the way "I" remember hardcore.

John: What's wrong with that?

Rick: There's nothing wrong with that.

John: What does that have to do with ego?

Rick: That's purely ego.

John: That's not ego. It might be selfish, but it is not ego.

Rick: I think they have to go hand in hand.

John: If Strife touches me and I can go up and tell them personally, and I can see them. I don't have to be in some arena to see Strife. Why is that going to inflate my ego in any way?

Rick: Because you can walk out in the outside world, thinking that you are better because you have something on a personal level because you know the bands, or because you make things happen, and that's not so much a bad thing. Because people actually being able to make a difference in a scene, a music scene like hardcore. I could be a nobody and put on a show, and that's doing something. I have all of a sudden made a contribution into hardcore. That's a cool thing. And that is something that you can't do dealing with major label bands or arenas.

support every one of those scenes?

Rick: No.

John: Do you support every band?

Rick: I support them if they are in the hardcore scene. Whether they are a vegan or hardline band, whether they're... Some things I can't support like racism or sexism. But things like sexism or even racism. I guess I support them, whether I want to or not, because of the way I was raised or by living in this society. But at least I can acknowledge that they are there, and that is half of the battle, knowing they are there, and hopefully I can combat that problem by knowing that it's there, and educating myself against it. But to say that I'm not sexist would be lying to myself and to everyone else. I am, purely because of the way I have been raised by my environment. But I know that. But wait a minute. I am getting off on a totally different tangent.

John: We're totally. I don't know what we're doing. Rewind the tape.

Rick: No, no, no. I don't even want to rewind the tape. I wanna get back on track. What were we talking about?

John: I don't know.

Rick: Okay, next topic.



John: Yeah.

Rick: Okay.

John: I didn't say a major label band couldn't be good. I love the friggin' Smiths.

Rick: Why would you support them?

John: I love the Pixies.

Rick: But even the Pixies and the Smiths have more of a message than Weezer.

Rick's Brother: I like their concept, Rick.

Rick: Weezer is RAD! But look at this. All of the first punk bands were on major labels. The Sex Pistols.

John: I know.

Rick: But then people say that the Sex Pistols weren't punk because they were making money.

John: You could say that that's punk, bucking the system. That's pretty punk.

Rick: Well, maybe Civ is doing that.

John: You know what, it's not like that.

Rick: Maybe Quicksand's doing that.

John: I completely disrespect them (Civ). I disrespect that the kids that made them are the kids that they are turning their backs on.

Rick: They're still providing music for

bit of that is going to be hardcore, and if Strife went to a major label, then they're not hardcore. Do you agree with that?

Rick: I agree with that in a sense that it's wrong to market hardcore.

John: No, it would be fine to market hardcore. If Victory started putting shit on MTV. The only thing that I disagree with on that is I really want it to stay personal.

Rick: Everybody wants that, you know why? In my experience, I feel straight edge and hardcore kids wanting to keep hardcore on their own terms is a total ego thing.

John: Why is it an ego thing?

Rick: Because I think that...

John: It's not even close.

Rick's Brother: They don't want it to blow up.

John: I don't care who listens to hardcore. I don't care for John's sake. I sell my zine in every major store.

Rick: You work for Polaroid.

John: I do work for Polaroid. Dude, Polaroid has nothing to do with hardcore.

Rick: It is a major label.

John: I want hardcore to be how I knew hardcore, the bands sitting outside...

I can't go to the Hollywood Bowl and say, "I'm putting on a show here." They'd laugh in my face. But I can go to a smaller venue and say, "I'm gonna put on a hardcore show all of my own," put it on, and that is awesome. And that gives you a sense of power, whether you acknowledge it or not, but that's there.

John: Hardcore is my music. As far as I'm concerned, it's mine. I own it. I want it to be how I want it to be. It's completely selfish, but you know.

Rick: That's why hardcore kills itself, because everyone wants it to be the way they want it to be.

John: How is that killing it?

Rick: That's when everyone says, "Oh, I'm not having that band on the bill, because that's not what I like." Because hardcore gives you the power to say I don't like, I'm not going to put them on the bill, I'm not going to listen to this band, or I'm not going to listen to this band's records." Which in a sense makes bands not want to do what they're doing. Think about it. In the hardcore scene, think about how many separate scenes there are.

John: Are you trying to tell me that you

John: When I say I want hardcore...

Rick: Are you going to write this down exactly like this?

John: Most exactly.

Rick: You should.

John: I'll probably put that in.

Rick: You should.

John: Okay.

Rick: You should.

John: Even this?

Rick: Even that.

At this point Rick babbles on about putting in the zine him saying that you should put this in. It is near impossible to transcribe, especially at 3:30 am. Sorry, you may never know the whole truth. That's okay, knowing the truth isn't truly hardcore, if you want to know facts, read an encyclopedia. I'm not really sure what they hell we were saying that night and I don't even remember what I was feeling at the time, I expressed opinions that I'm not sure I myself agreed with, but it's ok. You've got it here, word for word. You try and make some sense of it. You may never do so, but hey. Fuck it.



# damnation

Interview by Steve Kim Layout and Pictures by John LaCroiX



The first time I ever "met" Mike McTernan was at a Worlds Collide show in Boston about three years ago. I had received a bloody nose, courtesy of one of my stagediving friends, and I happened to be getting a little bit of blood on Mike's tshirt. And instead of complaining, Mike just grinned at me, and said that it was no problem. It wasn't until about last year that Mike and I finally formally met on another, but that first run-in that we had left a definite impression on me. I respect Mike a lot, and I was really happy that we had a chance to finally sit down and talk about Damnation one night...



**Why don't you tell me first all, how you finally came to sing for Damnation. I mean, Brian had been in Battery and Ashes, and had been in bands for a while, and even you were basically a silent member of Worlds Collide for a long time. When did you finally decide that you wanted to make that transition to actually being onstage and being in a band?**

Mike: I don't know if this is true for everyone, but for me, you know, I always used to jump around with a microphone and pretend that I was in a band, I would jump around with a tennis racquet and stuff, but I could never really play any instrument. But I always wanted to sing, especially after seeing Brian do it for Battery, and I thought, "Hey, maybe I can do it," but I was never really sure if I could do it or not. And then Ken and I just started talking about it, and I just started asking him if he thought it was possible if we could do a band, and he said, "sure", and he wrote a couple of songs... and we never really thought that it would become much of anything, because at that point, Worlds Collide was still really going strong. So I thought that Damnation was just going to be a "well, let's just do this to make Mike happy" kind of thing, and just keep me quiet... But then I guess Worlds Collide started to take a kind of strange turn, and they started to head him in this direction that Ken didn't seem to be happy with. Ken really wanted to start doing heavier stuff, but I guess the other members of the band wanted to move on and do more rock stuff, or whatever, you know? So he wasn't totally happy with what he was doing, so Damnation just kind of moved in, and took over once Worlds Collide broke up... and the bottom line is that I've always respected Ken as a musician, and I was like, "hey wow! I'm in a band with Ken."

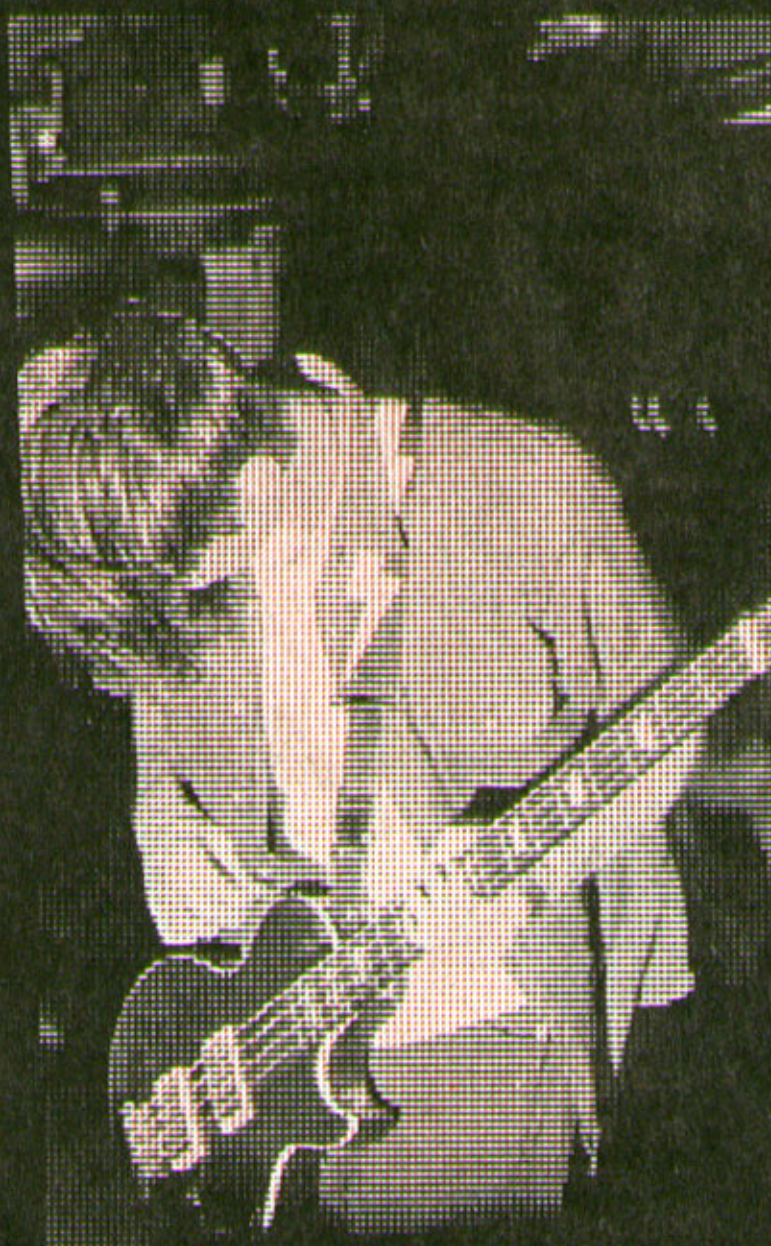
**So when you first started with Damnation, I remember that you would always talk a lot about how you were very prone to stage fright, and you didn't seem to be comfortable up on stage, in front of other people. Do you think that some of your hesitancy to be in band came from there as well?**

Oh definitely. I guess everyone has that self-doubt where they're like, "can I do this?" and when I think of Ken, Hillel, and Alex and Dave, they're all really good musicians, but I just thought that Ken was writing all of this incredible music, and I thought that I was always going to fuck it up. And that's still the way that I feel a lot of the time. I guess if you grow up feeling not so sure of yourself... and I'm becoming more comfortable with myself, actually believing that I can do this. At the beginning, though, it was really much more difficult, just me thinking that I couldn't do it, thinking that it was going to be a complete failure. But I'm glad that I didn't let me talk myself out of doing it. I mean, one time, I just told them I quit the band, because we did a recording, and it didn't come out so great, so I just said that I couldn't do it anymore. But Ken and Hillel have always really pushed me to do it, and had faith in me, so it gave me more confidence in myself...

**Also, from what I've met of you and talked to you, you seem pretty quiet, and a lot of times, especially with strangers, you keep to yourself a lot. Do you ever feel strange or awkward, especially in front of a lot of people, singing lyrics that are so introspective, and that show a side of yourself that doesn't normally come out?**

Well, that seems like what we always end up talking about, that we have an identity crisis of sorts, because the music is real dismal and stuff... And there are a lot of emotions that

come up in Damnation that I normally don't feel really comfortable talking about, and I don't really express them, except through lyrics. It is pretty different being onstage, though, because I don't really know how to get up there and be tough, and make the audience kill each other, so I always end up just making a fool out of myself... so the rest of the band is always like, "keep your mouth shut and we'll be just fine". So I definitely feel strange, because I'm still always asking myself, "What am I doing up here", just wondering why people are going to listen to what I have to say, and a lot of times I wish we could play an entire set without me



having to say anything, because sometimes it's just too weird for me.

**It also seems strange to me, at least, when I read the lyrics, because you and Ken... I mean, Ken particularly seems like a pretty laid-back, relaxed guy, and then I read the lyrics, and looked at the layout, and it really catches you by surprise... do you ever write lyrics, and then find yourself**

**singing them at a later time, thinking, "well, this doesn't really apply to what I'm thinking right now?"**

Well, someone once told me that they didn't like the lyrics I write because they said that I didn't make it seem like there was any hope... and I honestly believe that most people feel like that sometimes. I don't know if people necessarily are always feeling that, or are always feeling suicidal or whatever, but people do feel hopeless at one time or another. And I'm not trying to say that I'm always walking around, like, "wow, I'm feeling all suicidal", but sometimes when I'm alone or something, there are times when I do feel like, "Well, what's the

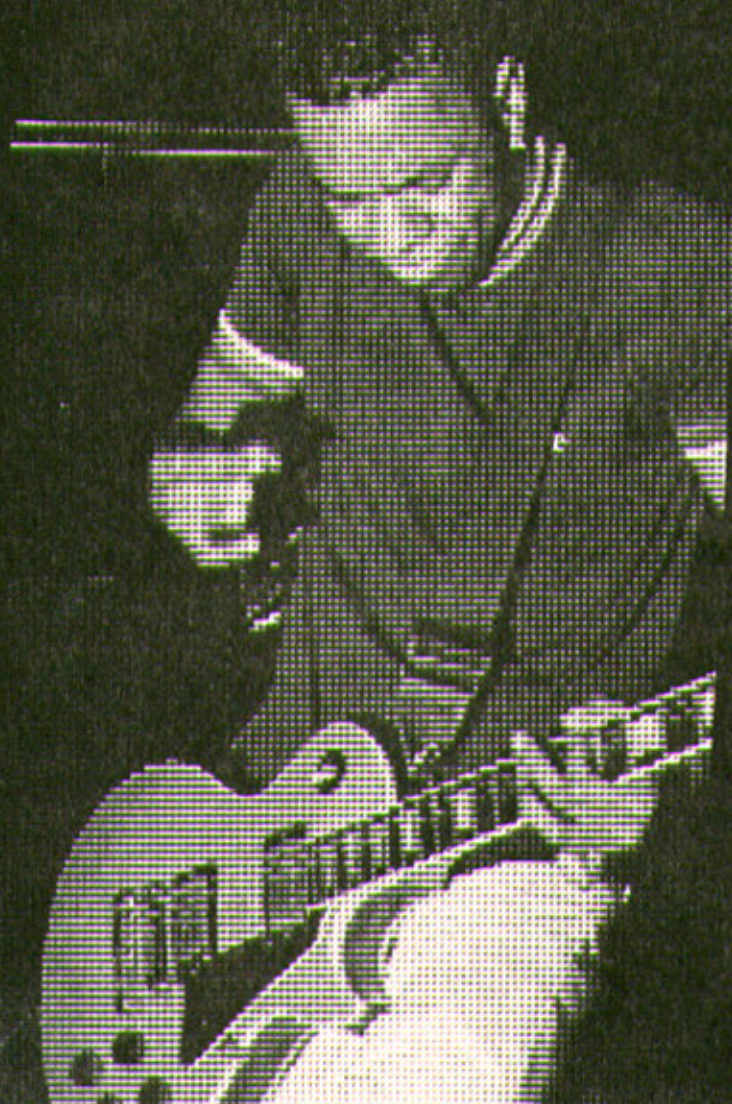
use." and especially when you look at Ken, I mean, he's a guy that is always sure of himself, a guy that can never do wrong, you know? and he wrote the lyrics to "No More Dreams", and it really opened my eyes, because I was like, "wow, well, he's not happy all the time". And it would be so awesome if I could walk around feeling happy all of the time, and it is much easier for me to give someone a hug, rather than having to tell them that everyone's going to die, or whatever, and that's not even what the lyrics are really about, you know? And there are times when

I'm not feeling that way, and I suppose that at times you have to resurrect those feelings, and sort of, well... relive them, or find some new meaning for the songs, because I guess I can't change the lyrics that quickly.

**So tell me about the new lp. I mean, "No More Dreams..." is a pretty heavy concept to be laying down on people, don't you think?**

Well, if I'm going to talk about the lyrics, I think that it's really





important to know that there's a lot going on musically, and I think that has a lot to do with the record, and it's just as important as the words that we wrote to go along with the music. And I guess that I really think that people have to keep in mind that these lyrics aren't about eternal hopelessness, because no one in the band is always feeling like that, because I think that if we were, we wouldn't be in the band, we would just be sitting in our rooms, feeling depressed... I mean, when I read lyrics to a band like the Cure, I don't what exactly what he was feeling when he wrote them, I can still feel the music, and relate to it. And if there are times when I am feeling depressed, or whatever, I can't listen to happy music because it just doesn't really apply to how I'm feeling, you know? But if I listen to the Cure, I feel like I'm not alone in how I'm feeling, and there is comfort there... I guess that's the thke there are other people who feel the same way that you do, not feeling alone. And this isn't to say that it's bullshit when people do write lyrics about being alone, or whatever, because I bet they sincerely do feel alone at that point in time, but I guess it's just that at a certain point, if you realize that you're not alone, there is something to look forward to.

And if people can relate in the music, in any way at all, that makes me really happy, no matter what they interpret the songs as.

**Okay, also on the new lp, one of the things that I think really sets it apart from other records is that it's not just a collection of random songs. It seems like there is a definite purpose to the order of the songs, and a certain continuity that binds them all, and in order to get a full feel for the record, you need to**

**listen to it from beginning to end, and follow the progression...**

I think that there is a theme for the record, and the title of the lp says it all, basically. But it's important to realize that not all the songs are about hopelessness, or whatever. There are a lot of songs about people that we've known, friends, who "passed like the breeze", as it were. But at the same time those songs are about how when we were younger, we thought that our friendship would always stay the same, and that we would never lose it, and a lot of those songs are just like wondering what the hell happened there, you know? And there is a definite progression to the songs, and that's why there is a funeral march there, you know? It kinda sums up the record. Because even though funeral marches seem to imply hopelessness and being really sad, but in some ways, when you are at a funeral, it's a time to say goodbye, to make a break... and from there, you can have hope, you know? So even though the record seems to be so much about hopelessness, in some ways, I think that it is really about hope, because if you know what hopelessness feels like,



and yet, you're willing to go on, then you know what hope is all about. Also, the funeral march just gives a nice break in there... If you look at the pictures in the record and stuff, it also... it's supposed to be a nightmare, one that you hope that you can wake up from, you know? I guess it's hard for me to talk about the record, because I really want people to make up their own minds

lyrics could actually help someone, somehow.

**You talked earlier about how just you walking around, doing a band and whatever, shows a willingness to not give up, and on a different note, you've been really supporting the hardcore scene for a real long time now, and it's a scene that can be pretty damn thankless most of the time, and you're always contributing to something that can be a constant letdown... What keeps you going?**

I thought about this a lot, and inn some ways, I think that playing the actual show is just like secondary now when we're on tour. I think that the beauty of hardcore is meeting people, and it's like the band and the audience is on the same level. And there are times on tour when I'm just like, "God, this isn't worth it," but then you meet kids who are rad, and it makes it all worth it... I mean, we wouldn't be sitting

here talking right now if we hadn't met at that show in Vermont, you know? And that's a really cool thing. Just meeting people, and talking to them, really gives you a sense that it is all worth it, you know? I mean, when I get home, I get so much shit from my parents, like my dad, is always like,



about it, and get their own interpretations from the record. Like one kid, he told me about the lyrics to "In Memorium" helped him to get through a time when his friend died, and even though that wasn't exactly what I was feeling, it made me so happy that my



"You gotta go to school" and all of this shit everytime I turn around. Man, fuck that! I mean, this is an opportunity that not everyone gets to have, and when I do meet someone that is awesome, and it doesn't happen that often, but often enough, I know that it is all worth it. It really makes those 20 hour drives to play for ten people all worth it, because those ten people really appreciate what we have to say, and hang out with us, and it's awesome. I know, I'm 22, I'm just a freshman in college, and in some people's eyes, I'm really far behind in life, because I should be graduating now, but I don't regret a single moment of it, and if I could do it all over again, I would



have toured more.

**You were talking about friends earlier, so why don't you tell me about the group of friends that you have here, because you seem to be a small and really tight-knit group of people...**

Well, you know, being on tour a lot is strange, because things change, like people change, and I guess I could change a little bit too. It seems like a lot of people just get on with their lives, but I guess I could say that I really don't have too many friends, but the friends that I do, I really hold onto, you know? And it's easy for

us to say that we're going to be friends forever, but it's never always like that. Like Ken and I wrote "No Way Out" and "Sleep" about the same person, and there was a time we thought that would never end, and that did change. I still think of this person whenever I do sing those songs, and I often wonder what it would have been like if we were still friends. And it's not a blame thing, but things just changed. I guess sometimes I get rid of regrets that way, because I don't think that people can live with regrets.

**So, let's wrap this up... Damnation really seems like their own group of individuals, so why don't you tell me about the rest of the band, since they're not here to do it themselves.**

Well, I think Hillel... Hillel is definitely his own person as you and anyone else who has ever met him probably knows. I don't know if there's even a word to describe him... Alex is... I mean, everyone has their own personality, and it's hard to describe what makes them a part of the band... I mean, if you met Hillel, you'd think

he was a crazy death metal guy, Alex is the pc punk-rocker, Dave is the graffiti kid, Ken is... like the GQ cover boy, and I'm just the dumb straight edge kid.

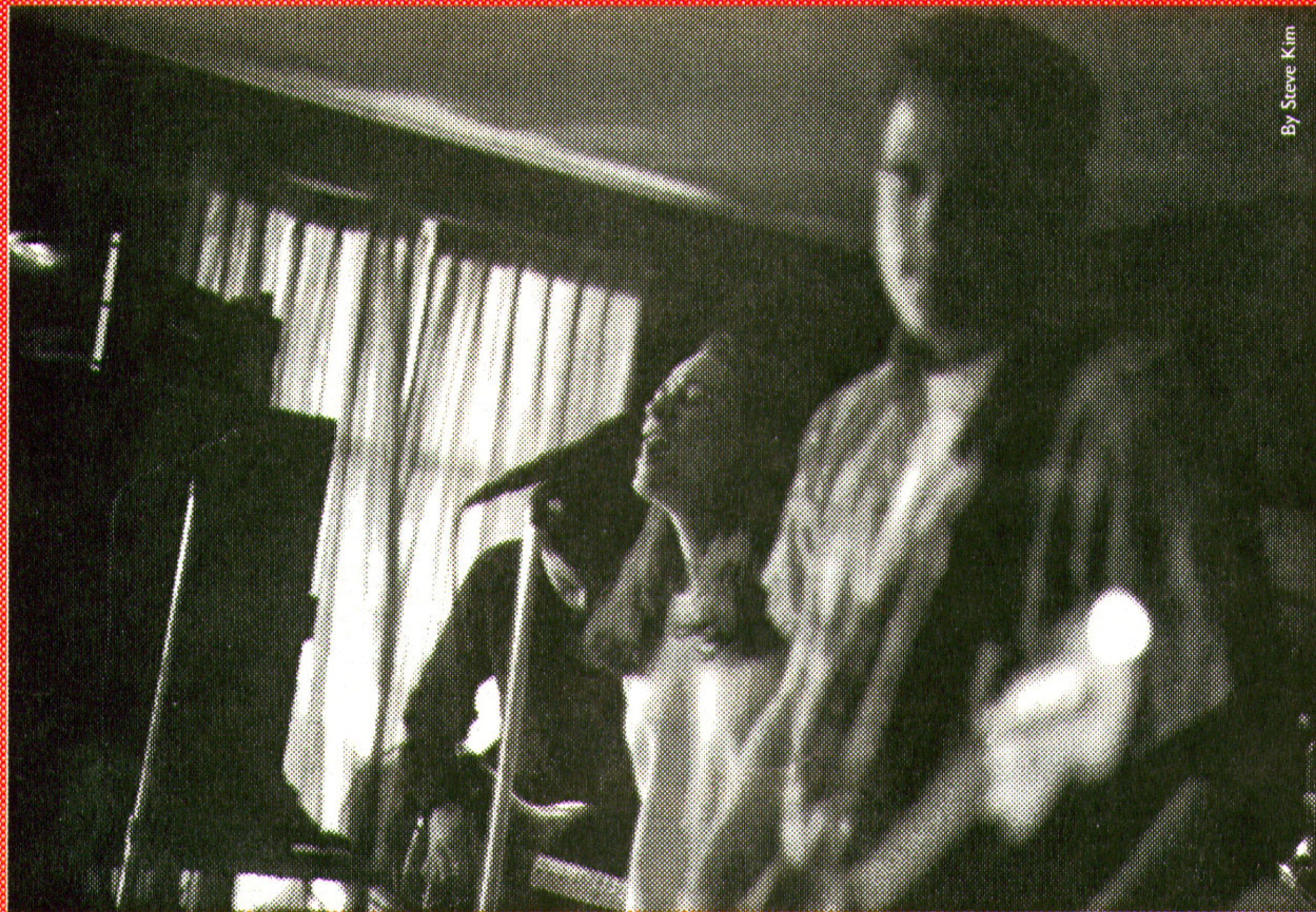
I guess a lot of people wonder how the fuck we do Damnation, and I guess I wonder a lot of the time, too. But I think that's a good thing, that we're five different people, with different rules, and that's one of the special things. We've been friends for years, and hopefully, we'll keep it that way... I think so...



**damnation**







By Steve Kim

Samuel



By John LaCroiX

Deadguy





By John LaCroix

Avail

BATTERY



By Bob Peele



By John LaCroix

Cast Iron Hike.





CRD - Mugs



Grayhouse





By Bob Peele

Fugazi





By Erin Murphy

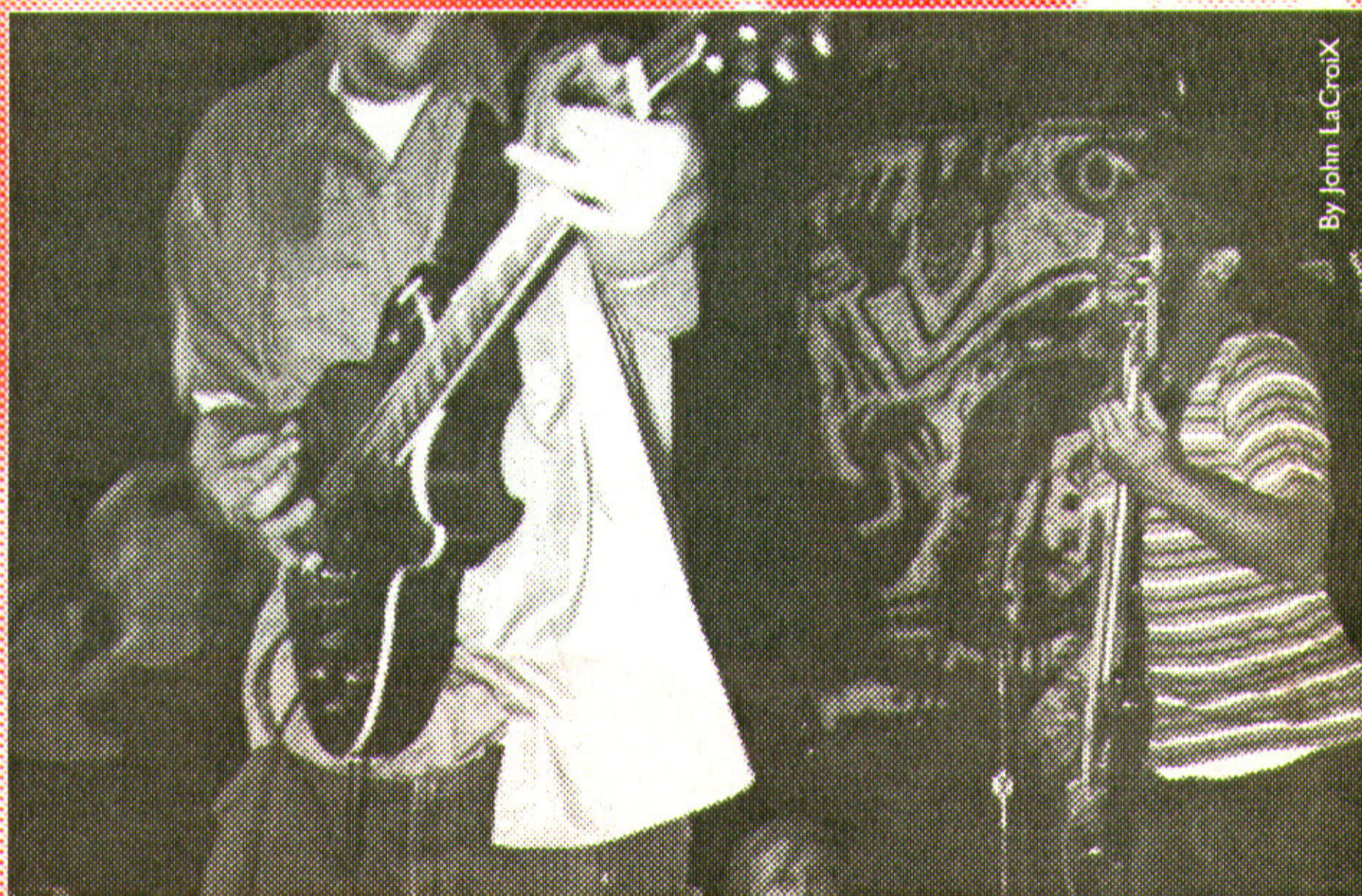


By Brian Cleveland

H2O

Endpoint

Shift



By John LaCraix



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